KINEMATOGRAPH WEEKLY

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Kine Weekly

FOR PAYBOX PROFITS, THE PASSWORD IS MGM!

Heard about the business THE PASSWORD IS COURAGE is doing up and down the country? Wow! The Dirk Bogarde action-suspense-comedy hit is the surprise BIG one of the season. And there's a Lion-sized lot more coming up . . .

December releases (all 'U'): THE WONDERS OF ALADDIN (Donald O'Connor), TARZAN GOES TO INDIA (most spectacular Tarzan yet), THE THIEF OF BAGHDAD (Steve Reeves), THE SAVAGE GUNS (outdoor thrills in colour) • January releases: THE MAIN ATTRACTION (Nancy Kwan, Pat Boone), LOLITA (James Mason, Shelley Winters, Peter Sellers, Sue Lyon) • And! BEN-HUR!

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Kine Weekly

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PACKED WITH INFORMATION
KINE and TV YEAR BOOK 1962
from
THE PUBLISHER, KINE WEEKLY
6 Catherine Street, W.C.2

NEWS HIGHLIGHTS . . .

ANGLO-ITALIAN CARTOON

THE first-ever Anglo-Italian co-production of a combination animation and live-action 90-minute feature has been set up by John Halas in collaboration with Pino Zac and Roberto di Leonardis.

The film, a light-hearted musical, has the working title "The Romance of a Juke-Box" and will be in Technicolor. It will be about 60 per cent. animated and 40 per cent. live-action: the majority of the latter is likely to be shot in Rome, but the animation will be done in this country.

Halas has already started work here on the storyboard with Pino Zac, who is regarded as the leading Italian newspaper and cinema cartoonist.

Roberto di Leonardis is the owner of a studio in Rome, and he will also be responsible for the distribution arrangements.

FOX-EMBASSY DEAL

UNDER the terms of an agreement just concluded in the U.S, Twentieth Century-Fox will distribute 14 Embassy Pictures' releases throughout the U.K.

The films are: "Divorce Italian Style," "Boccaccio 70," "Long Day's Journey into Night," "The Sky Above the Mud Below," "Crime Does Not Pay," "La Viaccia," "Strangers in the City," "The Fabulous World of Jules Verne," "Bimbo the Great," "Madame," "Love at Twenty," "Landru," "The Bear" and "Face in the Rain."

TOP PUBLICIST

HAROLD RAND has resigned as publicity director for Embassy Pictures in the U.S to take the newly created position of director of world publicity at 20th Century-Fox.

Rand, who takes up his new job on December 17, will supervise all publicity for the Fox studio, international production, domestic and foreign distribution and subsidiary companies.

WORLD WIDE'S BOARD

TWO producers working for World Wide Pictures have been appointed to the board of directors. They are Douglas H. Kentish and Clifford Parris.

The appointments, says the company, are the first to have been made for 16 years, and are therefore regarded as important steps in the development of the group.

As executive producer of tv and cinema commercials made by the company, Kentish has 1,200 such films to his credit.

Parris has recently been responsible for documentary films for the government and big industrial organisations.

BoT meets unions for co-production talks

THE Federation of Film Unions will make its views on co-production officially known to the Board of Trade at a meeting to be held in London tomorrow (Friday). According to the BoT, there will be "quite a detailed and confidential discussion" on various matters concerning co-production.

Alan Sapper, assistant secretary of the FFU, said the unions would take the opportunity to give their reactions to the producers' views on co-production.

"We want to organise a pretty good agreement to protect our interests for the future," said Sapper.

The BFPA and FBFM earlier this year submitted to the BoT a document detailing their attitudes.

George Elvin, FFU secretary, said at that time that his reaction to the document was "disappointment."

The producers, he felt, had not covered certain safeguards essential to any co-production agreement.

Elvin has gone on record as saying: "The two main points that we want clarification on are the mobility of labour—which could lead to British films, or Italian films or French films being made with a polyglot collection of technicians—and the trade union conditions under which they should be made."

Distribution tie-up is terminated

COLUMBIA INTERNATIONAL and Paramount International have terminated by joint agreement the association of their subsidiaries in the West Indies.

Columbia and Paramount will resume individual distribution operations immediately.

RANK OVERSEAS EXECUTIVE CHANGES

EARLY in the New Year, W. H. Jamieson, Latin American supervisor of The Rank Organisation's film distribution division, will be based in London instead of Buenos Aires.

This decision, announced by Colan Mac Arthur, managing director of the division, was influenced by the high standard of operational efficiency of the branches and agencies in Latin America.

In London, because of the speed of modern travel, Jamieson will be just as near in time to his far-flung contracts, while being in much closer touch with the sources of the product he is distributing.

From January 1 next year, Geoffrey Martin, at present director of publicity for the world film distribution division, will take up a new post in which he will be concerned entirely with handling all large-scale productions in which The Rank Organisation becomes interested and all films calling for special world-wide promotional efforts.

Taking over the duties of the director of overseas publicity from the same date will be Martin's present deputy, Geoffrey Heal, who is currently in Latin America studying some of the problems peculiar to these countries.

Judgment reserved in Boultings case

AFTER a five-day hearing, the court of appeal on Tuesday reserved judgment on the question of whether film makers John and Roy Boulting are still eligible for membership of ACTT.

The Boulting brothers challenged Mr. Justice Salmon's rejection on March 22 of their claim for a declaration that they are not eligible, and an injunction to prevent any union attempt to coerce them into active membership.

The trial judge held that although the Boultings were managing directors of Charter Film Productions, they were eligible for membership of the union in their capacity as technicians and as employees of the company.

Roger Parker, QC, their counsel, submitted that when producing or directing films for the company as managing directors, or when performing the functions of employers, the Boultings were not "film directors" or "employee producers" within the meaning of the union's rules.

The association contended that if they wished they could have as members the board of directors of all such employing companies. It also submitted that the court had no jurisdiction to decide on the Boultings issue. If it had, ACTT maintained, it was completely powerless to give any effective ruling to prevent coercion taking place in the future.

Parker said that if the unions were held to be right, the brothers were going to be threatened with "dire consequences" if they did not break their contracts.

"They will be told that unless they take up current membership cards or follow directions there will be a strike," he added.

A

Viewpoint

PRINCIPLES OR COMMONSENSE

A NUMBER of exhibitors nursing a grievance because they are being denied the opportunity to show some of the important and successful films in three-day situations.

There was a good deal of discussion on this point at last week's CEA General Council meeting, with particular reference to BLC's policy for the "Guns of Navarone."

A reader of the "Kine.," having read the General Council report in last week's issue, has written to point out that BLC has permitted bookings of the film for less than six days. He encloses two examples.

It is a fact that the film has been shown in certain cinemas for less than the six days, but they were situations where exhibitors, by agreement with the KRS, have been allowed to take days out so that the cinemas concerned could be used for other activities. In one example submitted, the film was shown on four days; in the other it was shown on five days.

However, it is an established principle that the booking of films is a matter of individual negotiation between the exhibitor and distributor.

If it is uneconomic to service a three-day booking, then the distributor has common sense on his side. Equally, if it is uneconomic for an exhibitor to book a film for more than three days, because of restricted audience potential, then he has the right to reject the booking.

Basically, however, it is really a question of whether common sense overrides principles. It is unfortunate that a section of the public is denied a convenient opportunity of seeing the film because of an inflexible policy against three-day bookings. On the other hand, an exhibitor may be unreasonably adhering to a principle when, in practice, he might gain more profit from a six- or seven-day booking of a highly successful film than from two or more indifferent programmes booked in the same week.

Each situation ought to be dealt with on its merits.

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Long Shots

THE ANNUAL dinner and dance of the London and Home Counties branch of the CEA on Tuesday, December 11, will be something in the nature of a celebration of the 50th anniversary of the association, so Peter King, chairman of the branch, tells me.

The guest speaker will be a film star—Peter O'Toole. This is certainly a break with tradition.

In fact, the emphasis will be on entertainment, instead of trade politics, which will be a refreshing change, and also on youth, for some of our brightest young stars, Hayley Mills, Cliff Richard, Tom Courtenay and June Ritchie, have accepted invitations to the dinner.

Peter King will be the only other speaker at the dinner. I am sure the trade will applaud him and his colleagues of the branch for organising what promises to be an elevating evening.

All available tickets have been sold, Peter told me.

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ALWAYS one of the most interesting parts of Shepperton Studios is the portion so unromantically called "the back lot."

This week it is remarkably like a street in war-time Brussels, where we were the guests of Carl Foreman and his unit making "The Victors," being greeted amongst the carefully contrived puddles by Carl's most hospitable production manager, Harold Buck.

Lunch with Carl in the old house was a pleasantly informal affair and Carl was in an understandably cheerful mood. In spite of (or perhaps, because of) carrying the triple burden of script-writer, director and producer, he is within budget, although bad weather on location has put him four days over his schedule. The film is due to finish about the second week in January.

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CARL REVEALED that there is no question of "The Victors" being a British quota picture. Because he believes that actors and actresses should, ideally, play their own nationality he has American men stars and women stars from France, Italy and Germany.

With such potentially pre-sold attractions in the U.S and Europe, Carl obviously does not have to worry about levy earnings; this seems to be appropriate for a man who, not very long ago, argued that some films earned too much levy.

Coincidental tail-piece. Since a power-cut last Saturday the electric clock in the bar at Shepperton has been going backwards: I've heard of time standing still!

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ROBERT ALDRICH, director of "Sodom and Gomorrah," arrived in London on Monday to participate in Rank's spectacular launching of the picture at the Marble Arch Odeon premiere tonight, Thursday.

His particular interest was to see how British censorship of the picture compares with the American, which lopped about 12 minutes off what was regarded as the final rough-cut.

Fred Thomas thought that no more, if not less, had been cut from the picture here.

Aldrich is delighted with the success in America of "What Ever Happened to Baby Jane," the picture he made in association with Seven Arts.

"I knew it would be a success, but it is more successful than even I imagined," he told me.

It will be handled in the UK by Warner-Pathe, but is not expected to be shown here before next March.

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IT WAS a pleasant thought on the part of John and Joy Halas to give us a chance to meet, over cocktails, Pierre Barbin, who is now probably one of the most influential men in the world of French cinema.

He is secretary-general of the International Animation Association, of which John Halas is treasurer, and has most recently been appointed chairman of the committee that decides which French films get the much-sought-after cash awards for quality.

Over and above this, he is the director of the Journée du Cinema, and director of the Tours and Annecy festivals, and of the animation side of the Cannes event.

M. Barbin came over especially at the invitation of Halas to be present at the programme of animated entertainment films that Halas arranged at the Institut Francais last week, an event which, I am told, was a great success.

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EVIDENCE of Halas's high international standing was the presence at the party of Pino Zac, with whom he is making film history by planning the first-ever Anglo-Italian co-production of a combined animated and live action full-length feature.

This is an exciting venture that deserves to succeed.

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MY SUNDAY evening was enlivened by the BBC's Monitor programme on television, which featured an interview with Peter O'Toole, who plays Lawrence in "Lawrence of Arabia," the Sam Spiegel-David Lean production for Columbia.

The interview set out to establish how O'Toole approached the task of portraying Lawrence. As might be expected of an artist of intelligence, O'Toole's response to questions was absorbing and entertaining.

The feature, introducing clips from the film, impressed me as an example of good television journalism, and I am quite sure it has persuaded a lot of viewers that they must see the film.

Top marks to all concerned. The treatment was the sort that would make "Picture Parade" less of a problem for the industry.

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ESTHER HARRIS of National Screen Service took a rough cut of the trailer which she has produced for the film to New York this week.

It was being shown to, and discussed with, Jonas Rosenfield, Bill Blowitz and other Columbia executives.

Such a journey, on such a mission, is quite unusual for Esther. It just shows the care that is being taken with the promotion of the film.

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SIR MICHAEL BALCON hosted a party last week for Neville Breeze, who, for the past two months has been busy acquainting himself with

the responsibilities of his appointment as assistant managing director of Bryanston Films.

Formerly secretary of the National Film Finance Corporation, Neville is well-informed on the problems of producers, and now that he is on the other side of the fence, his experience will be usefully employed, I am sure, to the benefit of the Bryanston consortium.

Among the members present to wish him well were Ronald Neame, George Brown, Guido Coen, Monja Danischewsky, Kenneth Shipman, Colin Leslie, and Hal Mason.

With shooting completed on two Bryanston-Seven Arts productions, Mick Balcon's "Sammy Going South" and Ken Hughes' "The Small Sad World of Sammy Lee," there is something of a lull in Bryanston's production activities.

But I understand that two more subjects are being lined up for production early in the new year.

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THE DECISION of Sam Eckman not to stand for re-election to the Variety Club Crew was noted with regret by Chief Barker Leslie Macdonnell, during the formal proceedings of the AGM, preceding the election dinner last week.

The sentiment is shared by the Elder Statesman and Barkers, who are conscious of the fact that Sam has personally secured donations of many thousands of pounds for the club's funds.

There were 13 nominations for the eleven vacancies. New members of the crew are Gala's Ken Rive, Bernard Delfont, the impresario, Bernard Myers and Trevor Chinn.

The re-elected members are: Clifford Jeapes, Rex North, David Kingsley, David Jones, Press Guy, Jack Klein, Dickie Pearl and Billy Manning.

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AN APPEAL is made, once again, by Jack Goodlatte for toys for Variety Club's annual distribution to children in orphanages, homes and hospitals at Christmas.

Jack's target is 6,000 gifts, to be shared between 40 children's organisations.

Club members are invited to take their gifts to the Christmas luncheon to be held at the Savoy Hotel on Tuesday, December 11. Or they can be sent to Variety Club, 78 St. Martin's Lane, London, WC2.

Donors may send cheques to Jack, for the purchase of gifts, if they wish.

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A FULL report on how the CTBF is utilising the £10,000 donation from Variety Club has been sent by Sir Philip Warter, president of the fund, to the club's Chief Barker.

Sir Philip states that the gift was placed to the credit of the Sir Arthur Jarratt Memorial Fund, and the whole of the interest arising from the investment of the fund is being devoted to the education and clothing of children.

Sir Philip mentions that the calls on the fund for this specific purpose were so great that the expenditure on the children is more than double the income to date.

In his message, Sir Philip explains that a scheme was being prepared to commemorate Variety's gift in a practical and lasting form at Glebelands.

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I HEAR that Sir Philip will definitely preside at the luncheon following the annual meeting of the CTBF on Tuesday, December 4.

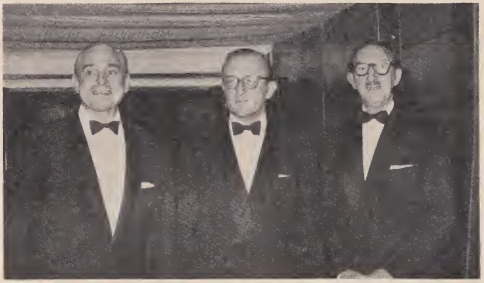
Ralph Bromhead reports that a large number of applications for tickets have been received, but more are still available.

The lunch is being held in the Balmoral Room of the Trocadero Restaurant. Tickets

continued on page 20

KRS ENTERTAINS THE NAVY

Earl Mountbatten speaking at the dinner given last week by the KRS to pay tribute to the Navy's co-operation with the industry and to the Royal Naval Film Corporation



Lord Carrington, First Lord of the Admiralty (centre), with James Carreras, Film Industry Liaison Officer with the Navy, and Monty Morton, president of the KRS, who received the guests

Robert Clark, director of ABPC, and John Davis, chairman of the Rank Organisation; Sir Philip Warter, chairman of ABPC, talks with one of the Naval guests

News of the Week

Legal talks on production fund plan for ECM

A STUDY of ways and means of establishing a production fund, derived from levy on box-office takings within the European Common Market, to assist and stimulate production, will be made at an international convention of cinema law to be held in Paris next month.

Attending the convention, which will be held at the Institut de Droit Compare, 31 rue Saint-Guillaume, Paris, 7, from December 13 to 15, inclusive, will be Andrew Filson of the FBFM, and John Terry, of the NFFC; and a welcome has been extended to other interested parties.

Other points to be discussed are the preparation of an international law of arbitration and general problems of the cinema industry in the Common Market.

Said John Terry: "It seems eminently worthwhile to attend, even as an observer, to see what is going on. Film policy is being discussed by the Six at the moment and it would be unfortunate to find ourselves confronted with a *fait accompli* if and when we do go in. We must try to steer the thing in the right direction."

Co-production deal for Mark III Scope

MARK III SCOPE has concluded a co-production agreement with Triglav Films to make two or possibly three pictures in Yugoslavia. The first, "African Trader," will go into production in the Spring.

Branimir Tuma, general manager of Triglav, flew to London this week to conclude the deal which followed a tour of the Yugoslavian film industry by the Mark III Scope chairman, George P. Breakston.

"African Trader," to be shot in Eastman Color in Triglav's Yugoslavian studios and on location, will star John Bentley.

Triglav makes about four Yugoslavian features a year, plus five or six co-productions which up till now have been with German, Italian or French companies.

Gilkison resigns from Rayant

ANTHONY GILKISON, managing director of Rayant Pictures and Rayant Television, is resigning with effect from February next year because of a disagreement on matters of policy and intends to set up in business on his own.

He told KINE. before he left for New York on a business trip this week: "There is nothing very sinister about my resigning. I feel there is one way of running a motion picture company for the next 10 or 15 years and the majority of shareholders have a different view."

On his future plans, Gilkison said, "I must be pretty reticent but I can tell you I'm setting up quite a new phenomenon in British tv and motion pictures, insofar as it affects public relations."

But before starting this new venture, Gilkison must complete his commitments with Rayant, involving the supervision of six pictures, including a sponsored colour production for the Burma Oil Company, two films for the British Travel Association and one for the Children's Film Foundation.

Gilkison's wife, Thelma, is also leaving Rayant.

RCA Sound Recording

Lord Mabane joins Rank board

LORD MABANE has accepted an invitation to join the board of The Rank Organisation. He has been chairman of the British Travel and Holidays Association since November 1960, and was created a baron in June 1962.

He is also chairman of Mabanes Properties, a director of Bentalls, and vice-president of the Building Societies Association.

From 1931 to 1945, he was Member of Parliament for Huddersfield, and held several government posts in this time.

Mitchum's company to make four films

ROBERT MITCHUM'S Talbot Productions will make four pictures for Youngstein's Entertainment Corporation of America in the next three years.

Two of the pictures will star Mitchum, and the first will go before the cameras next spring.

Modifications to ad festival categories

THERE will be a total of 12 categories in the cinema group and 11 in the television group for entries in next year's International Advertising Film Festival.

Modifications have been made to the rules governing the lengths of entries to the three categories in each of the live action and cartoon sections of the cinema group. In the television group, the live action, cartoon and animation categories will each have three sub-divisions by length instead of two.

Jo Linten, managing director of Moviercord, Madrid, is a member of the organising committee of the festival, which will take place in Cannes from July 17 to 22, inclusive.

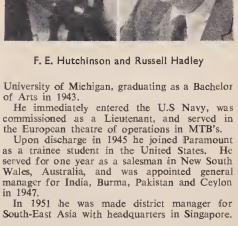
HUTCHINSON TO RETIRE FROM PARAMOUNT

F. E. HUTCHINSON retires as managing director of Paramount Film Service in the UK at the end of the year. He will be succeeded by Russell W. Hadley, Jr., assistant managing director of the company since 1955, the appointment becoming effective on January 1.

Hutchinson entered the industry in 1908 when he joined New Century Film Service. When the company was merged with Jury Imperial Pictures he continued to serve the organisation through the period when the name was changed to Jury-Metro-Goldwyn and finally Metro-Goldwyn-Mayer. He was assistant sales manager from 1930 until 1941 when he joined Paramount as general sales manager.

He was appointed managing director of sales in 1946 and to his present position at the head of Paramount in 1955.

Born in Yokohama, Japan, in 1921, Hadley was educated in the Far East and at the



F. E. Hutchinson and Russell Hadley

University of Michigan, graduating as a Bachelor of Arts in 1943.

He immediately entered the U.S Navy, was commissioned as a Lieutenant, and served in the European theatre of operations in MTB's.

Upon discharge in 1945 he joined Paramount as a trainee student in the United States. He served for one year as a salesman in New South Wales, Australia, and was appointed general manager for India, Burma, Pakistan and Ceylon in 1947.

In 1951 he was made district manager for South-East Asia with headquarters in Singapore.

Levy limit raised

PARLIAMENT has formally approved the new regulations made by the Board of Trade, which have the effect of raising from £250 to £300 the amount that an exhibitor can take before he becomes liable to the film production levy.

The new limit dates from November 25.

Copies of the Order, the Cinematograph Films (Collection of Levy) (Amendment No. 2) Regulations (S.I. 1962 No. 2544) can be obtained from the Stationery Office, Kingsway, London, W.C.2, and its branches: price 3d., by post 5½d.

Three more Odeons

THREE more of The Rank Organisation's cinemas are to change their name to "Odeon."

They are the Gaumonts at Falkirk, Kirkcaldy and Perth. The change becomes effective on Sunday, December 16.

Letter to the Editor

PROGRAMME STRUCTURE

I AM interested to read your leader under the above heading.

For some years now I have been ploughing rather a lonely furrow trying to persuade the leaders of the industry that we should eventually abolish the so-called supporting feature.

In the meantime, I have always maintained that we should gradually reduce the running time of the supporting programme until we get down to something like 30 to 35 minutes in length. Many of the supporting features today, instead of being an hors d'oeuvre, are a very large indigestible mass that leaves the customer with very little appetite for the main feature.

For years now we have allowed our public to come in half way through the main feature, then shown them the second feature in the middle, and finally allowed them to see the first half of the main feature. Today, as many of the bingo operators have been quick to discover, we are competing for the time of the public more than anything else. There is so much to do that the average patron, in my opinion, does not wish to be in the cinema more than 2-2¼ hours.

I realise it will be a revolutionary step, but I am sure it would be ultimately to our benefit if we made up our minds to change tbe whole pattern that is really geared to the days when cinema going was a habit. This state of affairs no longer applies and we must try to make it a complete night out on the lines mentioned in your leader.

Yours faithfully,
R. H. GODFREY,
Joint Managing Director.
Cheshire County Cinemas.

'Loving' represents Britain at Mexico

"A KIND OF LOVING" has been invited by tbe authorities concerned to be the official Britisb entry at the international film festival which opened at Acapulco, Mexico, tbis week, and runs to December 7, 1962.

This annual festival bases its programme on films which have won top awards at major film festivals of the year. "A Kind of Loving" won the Golden Bear at the Berlin Film Festival in July.

"A Kind of Loving" was produced for Anglo Amalgamated; Mexican distribution will be through Rank Overseas Film Distributors.

An official British delegation to Acapulco, headed by Lord and Lady Archibald, will include John Fraser, Liz Fraser and Jennifer Jayne.

United Artists will be represented by three prize-winning productions at the Mexican festival.

"West Side Story," winner of 10 Academy Awards, will bave a special showing on December 3.

Harold Hecht's "Birdman of Alcatraz" will be shown on December 2. The film won the Best Actor award for Burt Lancaster and the special San Giorgio prize at tbe Venice Film Festival.

"Electra," starring Irene Papas, was shown on November 25. Producer-director Michael Cocoyannis and Miss Papas attended the festival. "Electra" won a number of awards earlier this year at Cannes, Venice, Edinburgb and Salonika festivals.

CEA BRANCH REPORTS

Is it legal to abolish S.O levy completely ?

BIRMINGHAM.—Tbe question of wbether licensing autborities are legally entitled to abolish completely tbe Sunday cinema charity levy has been raised by Herefordshire County Council.

Frank Holmes, chairman, stated that the county council, wbich had abolished the levy, had received representations from the accounting officer of the Privy Council, following the submission of returns, indicating that the levy was required in accordance with Section 11b of the Sunday Entertainments Act.

The county council had referred tbe matter to the two circuits who had in turn referred it to the branch. The circuits said the minimum levy would be 1s. 8d. per cinema per year, but tbey might be prepared to pay up to £1 per cinema.

Holmes said the levy had been abolished by some authorities, including Birmingham—who may have to reimpose a nominal sum—and he felt they sbould offer 1s. 8d. per cinema. When all areas paid a levy of this amount, which was not wortb collecting, efforts could be made to amend the law.

Tbe secretary, K. F. West, said the Act required a percentage of the estimated profits, and as this might be nil he did not think tbere was a legal requirement, but A. G. May recalled previous legal advice to the effect that a defence that there was no profit would have to be proved and may lead to difficulties in doing so.

It was agreed to write to the Herefordshire authority suggesting a levy of 1s. 8d. per cinema.

Reporting on the results of applications for levy reductions to 13 licensing areas, West said that Walsall had flatly turned down their request and a meeting of exhibitors was being called to discuss further action. Sbropshire County Council, having been unco-operative, had since agreed to review the matter following strong representations. Similar action was being taken at Coseley. Replies to applications for reductions were awaited from Kidderminster, Stourbridge, Warwickshire, Willenhall, Bilston, Sedgley, Bromsgrove, Coventry and Wolverhampton, in some cases tbe matter having been referred to future committee meetings.

Annual dinner.—Holmes reported having received many letters of appreciation from members and guests about the "new look" annual dinner held at the Grand Hotel. He suggested and agreed to look into the cost of arranging the luncheon before next year's annual meeting at a new venue.

Charity film.—It was reported that a letter had been received from the mayor of Walsall asking for the co-operation of local cinemas in showing a film and displaying publicity material in support of the Freedom from Hunger campaign. It was decided to reply that these matters now bad to be referred to the joint committee established by the CEA and the Screen Advertising Association to decide what films could be shown without charge.

Branch meetings.—It was agreed to hold branch meetings a fortnight after each General Council meeting during 1963.

FTS.—It was decided to remind all members about the need for extra payments to the FTS for delivery of films on Sundays, after a member had complained that he had received a call on Sunday morning saying there would be no film unless he agreed to meet the charge, of which he had not previously been aware.

North Westerners like balanced programmes

NORTH WESTERN.—There must be a balance between the types of films because if cinemas had all family films they would lose a proportion of the audiences who wanted to see X films, said chairman R. Wbite at the last meeting of the branch.

The feeling of the meeting was that a better balance of films, catering for all types of audiences and catering for all tastes, was preferred.

R. H. Godfrey, reporting on tbe last meeting of general council, said the general view of delegates was that an increase in the number of family films would be to the benefit of the industry but there was, however, a good audience for X films.

In discussion, tbe opinion was expressed tbat there were too many X films. There was a market for family films and X films, but they had to be shown in tbe right proportions.

Godfrey paid tribute to the trade press for the concise reports of the general council meetings which were helpful to delegates in making their reports to the branch meetings.

Prints.—On the subject of damaged or bad prints, secretary S. Dallow informed the meeting that he had circularised members advising them to instruct their operators to make out condition reports when films were delivered to them.

Bad prints were still being received, it was stated, and it was in exbibitors' own interests to get condition reports and when necessary pass these on to the renters. It was essential that the condition reports in respect of bad or damaged prints should be sent to the renter on the day the films were received by the exhibitor.

G. H. Lee said that when the exhibitor demanded another print to replace a bad print, the renter charged carriage.

S.O levy.—On Sunday opening charity contributions, gratification was expressed that Birkenhead authority had reduced the amount to £1 a cinema a year. P. Benn, of ABC, was leading a deputation to Wallasey watch committee and it was hoped that Wallasey, where the levy was 2½ per cent. of the net rateable value, would fall into line with Birkenhead.

Application for a reduction in the S.O levy will be made to tbe theatres and public entertainments committee of the Liverpool justices at the annual licensing sessions on December 7. The branch is still pressing for the Warrington authority to receive a deputation.

Opening.—The chairman said he was pleased to hear the result of the poll at Llandudno where local electors voted overwhelmingly in favour of Sunday opening. He complimented CMA on the excellent organisation of the campaign.

R. G. Mason expressed appreciation of the help given by the renters and the chairman and his team

The conditions for Sunday opening will be decided by the Caernarvonshire County Council.

Closing.—Intimation was received from A. J. Slade (Essoldo) that the Coliseum, Old Chester Road, Birkenhead, would be closed on December 1.

New member.—One new member—the Palace, Cefn Mawr—was reported. It was decided to send a letter to the proprietor welcoming him into the branch.

Collection.—Instead of having the monthly raffle for a prize donated by a member in aid of the CTBF, it was decided to make a collection for the purchase of "Christmas cheer"—wines and cigarettes—for residents at The Craggs, Morecambe. The collection realised £3 13s. 6d. The chairman and R. G. Mason each promised to give a bottle of sherry and L. Mortimer donated tbe bottle of sherry he won in the previous month's raffle.

1964 Industrial Film Festival for Britain

BRITAIN will be the host country for the 1964 International Industrial Film Festival, the fifth to be held under the patronage of the Council of European Industrial Federations.

The Federation of British Industries and the British Employers' Confederation, the UK members of CEIF, state that the newly-formed British Industrial Film Association will choose the UK films for the next CEIF Film Festival (in Madrid, October, 1963) and organise the 1964 Festival in Britain.

Inquiries from industrial film sponsors concerning BIFA should be addressed to the secretary, J. Michael Shersby, at Durrant House, Chiswell Street, London, EC1 (Tel.: Metropolitan 0209).

World Markets

MGM profits drop but future looks good says Vogel

NEW YORK.—MGM reported earnings for the fiscal year ended August 31, 1962, of 2,589,000 dollars or 1.01 dollars per share. This compares with the 15-year record high set in 1961 when earnings were 12,677,000 dollars or 5.02 dollars per share. The board of directors voted a regular quarterly dividend of 50 cents per share payable January 15, 1963.

President Joseph R. Vogel thought that the 1962 earnings reflected a greater decline in film production-distribution earnings than had been anticipated. The MGM executive said that, in accordance with regular accounting policy, all anticipated losses on films released in fiscal 1961, as well as all losses anticipated on releases after the fiscal year's end had been written off. He noted, however, that prospects for 1963 in consideration of feature films either ready for distribution or currently being completed indicated an upswing in earnings which he predicted would continue in 1964.

Said Vogel: "Many of our pictures scheduled for general release in 1963 have been completed. These and others now in production will be completed at cost levels which present excellent opportunities for profits."

Road-shows

Of particular importance in 1963, 1964 and 1965 are two of the biggest productions ever undertaken by the company, "Mutiny On The Bounty" and "How The West Was Won," both of which are just beginning their release as road-show attractions.

Said Vogel: "These highly acclaimed productions represent potential grosses ranking among the highest in the history of the industry. Moreover, The Wonderful World of the Brothers Grimm, which also was co-produced with Cinerama and which is currently showing in many Cinerama theatres in this country very satisfactorily, will become increasingly profitable when it opens overseas in 1963."

In reporting disappointment over the decline in film production-distribution earnings, Vogel stated, however, that results of the company's other activities in fiscal 1962 were most encouraging.

In these other activities, Vogel said that although in television, where revenues were declining because of the expiration of contracts for exhibition of pre-1949 pictures, the company's projects in production and distribution of television series showed a significant increase over the previous year. He added that prospects for 1963 and subsequent years were even brighter. Records and music gross and net income both improved considerably over the previous year and continued excellent results are anticipated.

He also reported that MGM's international activities, including the operation of foreign theatres and bowling establishments, the distribution of MGM and other feature films, production at MGM's British studios and in co-operation with other foreign production organisations, and the leasing of films, and television series, all had provided satisfactory revenues which promise to continue in the coming year.

Subsequently, Richard A. Harper, MGM-TV director of syndicated and feature sales, reported that with the first two tv offerings of post-1948 feature films now approaching the 100 mark in total station licence deals, MGM-TV is now preparing the release of a third group of 20 films in January. The plan for release then is in accordance with the company's policy of a gradual release of post-1948 pictures to television stations, at the rate of 30 per year.

Although all the titles will not be made available until the end of the year, Harper revealed that the new group will include "The Blackboard Jungle," starring Glenn Ford; "Silk Stockings," with Fred Astaire and Cyd Charisse; and "Go For Broke," starring Van Johnson.

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STEVE BROIDY, president of Allied Artists Pictures Corp., reported that the operations of the company and its wholly owned subsidiaries for the first quarter of the present fiscal year resulted in a net profit before federal income taxes of 163,000 dollars. Due to prior year losses, no provision for federal income taxes was necessary. This compares with a net loss of 730,000 dollars for the corresponding quarter of the previous year.

The gross income in the quarter that ended Sept. 29, 1962 amounted to 7,986,000 dollars as compared with 2,365,000 dollars in the corresponding quarter of 1961. The increase in the gross income for the current quarter was due to a large extent to the distribution of "El Cid."

In addressing the company's annual stockholders meeting at which the entire board was re-elected, he reported on a number of production deals. One will see Allied Artists releasing in the Western Hemisphere and Japan Philip Yordan's forthcoming production of "The Thin Red Line" based on a novel by James Jones. "The Streets of Montmartre" dealing with the artist Utrillo will be filmed in the next summer in colour and wide screen and negotiations are in hand for John Huston to produce and direct. Audie Murphy will he signed to star in "The Great Gunfighters" which producer Ben Schwalb will put before the cameras in about a month.

In addition the company will have Blake Edwards' production, "Soldier in the Rain" starring Jackie Gleason and Steve McQueen plus the recently announced deal with Leon Fromkess to make five pictures for AA in 1963; also "The Black Zoo" in color and Panavision by Herman Cohen plus "Maharajah" to be made in Pakistan in 1963.

Said Broidy, "Naturally, the keystone of all our plans for 1963 is Samuel Bronston's production of '55 Days at Peking' which is planned for Easter premieres."—**Mel Koneeoff.**

French exhibitors want inquiry into closures

PARIS.—The first steps towards the immediate setting up of a committee, on which every section of the French industry will be represented, to discuss closures and other problems, have been taken by J.-C. Edeline, president of the exhibitors' federation.

Edeline took this action after two very important cinemas had closed in the French provinces: at Amiens and Nevers. One cinema is to be turned into a department store and the other into a supermarket.

Neither was "marginal" in the accepted sense of the word and the decision to close them has created near "panic." The reason is that if theatre owners, who are also landlords, see better financial possibilities in using their premises for other purposes, then the number of theatres in France will dwindle to a point which might well threaten the whole industry.

Edeline told me: "We used to think of marginal cinemas as small cinemas unable to make ends meet. They were always threatened. But the whole concept of what is a marginal cinema has changed. Today it means a cinema occupying a building which would produce a greater revenue if the premises were used for something else.

Psychological effect

"Some 60 or 70 cinemas have closed already. Others have opened, it is true, but the closing of a cinema can have a dreadful psychological effect and if we do not stop this trend, within three years or within five years at the most French cinema potential will be reduced to practically zero."

Edeline said that if the whole industry could get together, decide on a common programme and give the government a plan, then its weight might be felt.

"At the moment," he told me, "we are pulling in different directions and the national cinema centre is more an arbitrator than anything else."

Edeline agreed that while producers, distributors, exhibitors and the technical sections of the industry agreed in principle the drawing up of a programme would he difficult.

He said that the freeing of seat prices had helped and that the exhibitors expected tax concessions very shortly. But the whole industry must press for aid and there was no time to wait for the Common Market auto-finance programme.

The facts were quite simple: if the number of attendances fell to 200 million per year then there would not be a worthwhile market in France for producers.

Edeline said he had taken first steps towards the setting up of a committee and the response had been favourable. "I realise that the producers have their own problems but the plain fact is there must also be exhibitors to show their films," he added.—**Henry Kahn.**

Reviews for Showmen

Edited by JOSH BILLINGS

We Joined the Navy

Warner-Pathe. British (U). CinemaScope. Photographed in Eastman Color. Featuring Kenneth More, Joan O'Brien and Lloyd Nolan. Produced by Daniel M. Angel. Directed by Wendy Toye. Screenplay by Arthur Dales. Director of Photography, Otto Heller. Musical Director, Muir Mathieson. 109 minutes. Release December 31, 1962

BRIGHT and blustering "Senior Service" comedy, superbly photographed in CinemaScope and Eastman Color. Adapted from John Winton's best seller, it records the hectic adventures and misadventures of a jovial, foolhardy, frank, but intensely loyal naval officer and his three dizzy midshipmen charges. Their escapades give the Admiralty and a Yankee brass-hat violent headaches, but, oddly enough, strengthen Anglo-American relations. Kenneth More portrays the hero with infectious bonhomie and its co-stars and supporting players seldom rest on their oars. What's more, the authentic naval backgrounds give essential contrast to the jibes, and the dialogue frequently crackles. Capital British star light booking.

Story.—Lieutenant-Commander Badger, RN, a genial officer known as the "Artful Bodger," is a stickler for the truth, even if it hurts. His honesty embarrasses his superiors and leads to a parliamentary scandal. Bodger is then seconded to the American Mediterranean Fleet and he and three midshipmen, Dewberry, a cheerful chappy, Carson, a bespectacled intellectual, and Bowles, a muscular fellow, join a U.S flagship. Bodger fails to impress Tiger Ryan, the touchy American Admiral, but has more success with Carol Blair, a pretty American nurse. Dewberry shocks the Admiral by introducing strip-tease into a ship's concert, Carson wrecks an auxiliary motor-boat, and Bowles and an American midshipman come to blows. At the subsequent inquiry, Bodger successfully defends his midshipmen, and later Ryan and his crew sail for Moronia, a Latin republic in the throes of a revolution. The Yankees' task is to release an American hostage, but, despite reckless intervention by Dewberry, Carson and Bowles, Bodger settles crucial differences between the President and his rival brother. Ryan gets credit for the masterly diplomacy, and Bodger, now engaged to Carol, receives a medal.

Production.—The comedy, or rather chapter of wild accidents and incidents, takes good-humoured swipes at the British Navy and most connect. An extremely funny Admiralty Selection Board sequence sets the ball rolling and then follow knockabout at Dartmouth, hanky-panky aboard the American battleship, culminating in the ship's spicy concert, and finally the bizarre parody on revolutionaries. Kenneth More makes an amusing kingpin as Bodger. Lloyd Nolan has his moments as the irascible Ryan, Joan O'Brien is a cute Carol, Jeremy Lloyd, Dinsdale Landen and Derek Fowlds rarely miss a trick as Dewberry, Bowles and Carson, and Mischa Auer contributes a dotty double act as the Moronian President and his brother. As for Hank, who plays Albert, Ryan's tike, his bark is worse than his bite. Romantic asides, subtly underplayed, artfully strengthen feminine interest, and the settings and vistas are worthy of an epic, let alone a rib-tickler. What!—no complaints? Just one—the sea caper goes on quite long enough.

Points of Appeal.—Diverting tale, popular stars, clean humour, wholesome sentiment, CinemaScope, Eastman Color and U certificate.

continued on page 10

KINE. Booking Guide

AMAZING TRANSPARENT MAN, THE. Anglo Amalgamated. U.S, 56 min. U. Stars: Marguerite Chapman, Douglas Kennedy, James Griffith.

Taut, up-to-the-minute crime-cum-science fiction melodrama about exploits of "invisible" safe-cracker. Characterisation convincing, camera work resourceful, finale both salutary and exciting and footage compact. **Good "second" (C).**

† **FLIGHT OF THE LOST BALLOON. Anglo Amalgamated, U.S, 87 min. U. Stars: Mala Powers, Marshall Thompson, James Lanphier.**

Jolly and exciting Spectascope-Eastman Color 19th century adventure comedy melodrama illustrating a hectic balloon expedition into wildest Africa. Team work enthusiastic, direction showmanlike, laughs big, romantic asides popular and thrills spectacular. **Very good industrial and family hall "double bill" (C).**

FRONTIER UPRISING. United Artists. U.S, 68 min. U. Stars: James Davis, Nancy Hadley, Ken Mayer.

Alfresco period "blood and thunder" telling how frontier scout settles differences between Mexico and the U.S. Ingenuous tale actionful, characterisation sturdy, love interest agreeable and atmosphere realistic. **Passable "second" (C).**

† **GUNS OF THE BLACK WITCH. Anglo Amalgamated. U.S, 83 min. A. Stars: Don Megowan, Silvana Pampanini, Emma Danieli.**

CinemaScope and Eastman Color "skull and crossbones" melodrama about a pirate who spectacularly pays back a Spanish tyrant in his own coin. Plot lusty, players virile, heart angle sound, highlights vivid and camera work first class. **Reliable industrial hall "double bill" (C).**

PHANTOM PLANET, THE. Anglo Amalgamated. U.S, 82 min. A. Stars: Dean Fredericks, Coleen Gray, Dolores Faith.

Science fiction melodrama describing an America astronaut's lively time on an uncharted planet. Story far fetched and acting uneven, but photography effective and exploitation angles obvious. **Acceptable "second," especially for industrial halls (C).**

SEDDOK. DUK. French, 90 min. X. Stars: Albert Lupo, Susanne Loret, Sergio Fantoni.

Thriller concerning scientist who turns into a monster and comes a fatal cropper while experimenting with human tissue. Story far-fetched and acting erratic, but camera work efficient. **So-so "horrific."**

★ **TELL-TALE HEART, THE. Warner-Pathe. British, 78 min. X. Stars: Laurence Payne, Adrienne Corri, Dermot Walsh.**

"Gaslight" horrific, based on an Edgar Allan Poe story, illustrating the author's nightmare during which he becomes a homicidal "peeping Tom." Characterisation convincing, direction imaginative, "highlights" chilling and "bustle" period backgrounds colourful. **Gripping British adult "double bill."**

THROUGH A GLASS DARKLY. Contemporary-Gala. Swedish, 91 min. X. Stars: Harriet Andersson, Gunnar Bjornstrand, Lars Passgard.

Off-beat Swedish melodrama with English sub-titles telling of 24 eventful hours in the lives of four mentally and sexually unstable people. Acting clever, direction highly imaginative and staging realistic, but appeal limited. **Booking solely for real art houses.**

★† **WE JOINED THE NAVY. Warner-Pathe. British, 109 min. U. Stars: Kenneth More, Joan O'Brien, Lloyd Nolan.**

Bright and blustering CinemaScope and Eastman Color "Senior Service" comedy recording the hectic adventures and misadventures of a jovial, foolhardily frank, but intensely loyal, naval officer and his three dizzy midshipmen charges. Team work exuberant, treatment resourceful, sentiment wholesome, humour apt, staging lush and authentic, dialogue neat and photography outstanding. **Capital British star light booking (C).**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN
★ BRITISH QUOTA PICTURE † IN COLOUR

The Tell-Tale Heart

Warner-Pathe. British (X). Featuring Laurence Payne, Adrienne Corri and Dermot Walsh. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Ernest Morris. Screenplay by Brian Clemens and Elden Howard. Director of Photography, Jimmy Wilson. Music by Tony Crombie and Bill Le Sage. 78 minutes. Release January 28, 1963

"GASLIGHT" horrific, based on an Edgar Allan Poe story. It illustrates the author's nightmare during which he sees himself as a limping, hard drinking psycbopath who stoops to murder over an attractive young woman and suffers agonising mental torture until Nemesis finally pounces. The tale is compounded of eroticism and terror and hotb the director and principal players capture its chilling and exciting moods. And that's not all, the "bustle" period is quite colourful and mellows tbe hizarre and hloody Grand Guignol. Gripping British adult "double bill."

Story.—Edgar Allan Poe, a deeply inhibited author, dreams and becomes Edgar Marsh, a lihrarian and part-time writer who is conscious of his limp, takes drugs and drink and collects photographs of nude women. Betty Clare, a pretty florist, moves into the house opposite and Edgar watches her disrobe from his window. Edgar contrives a meeting and later introduces Betty to Carl, his elegant, though improvident, friend. Betty encourages Carl, Edgar sees Carl tumble into Betty's bed and, maddened by jealousy, beats Carl to death and buries tbe body under his (Edgar's) study floorhoards. Edgar imagines he can hear Carl's heart-beats and the thumping continues to assail Edgar's ears even thougb he cuts out Carl's "ticker" and inters it elsewhere. Ultimately, Edgar's hysteria arouses Betty's suspicion, the police go into action and Edgar, confronted, falls mercifully to his death.

Production. — The picture leaves nothing to chance, yet excites the imagination and steadily works up through sex and horror to a salutary and showmanlike climax. Laurence Payne discbarges a difficult chore with considerahle expertise as Peeping Tom Edgar, Adrienne Corri tantalises and puts over a titillating strip-tease as Betty, and Dermot Walsh meets demands as Carl. The rest are adequate. Its early 19th Century Paris hackdrop has some gaiety and this eases the tension. The whole will, nevertheless, make all but the most hardened sensation seeker gasp.

Points of Appeal. — Fascinating, holding and creepie tale, clever performance hy Laurence Payne, shrewd direction, sly feminine interest and big exploitation angles.

Flight of the Lost Balloon

Anglo Amalgamated. American (U) Spectascope. Photographed in Eastman Color. Featuring Mala Powers, Marshall Thompson and James Lanphier. Produced by Bernard Woolner. Directed and Written by Nathan Juran. Music by Hal Borne. 87 minutes. Release not fixed

JOLLY and cxciting 19th century adventure comedy melodrama, photographed in Spectascope and Eastman Color. It covers a balloon expedition by a party of three, two men and a girl, to wildest Africa in search of a captive British explorer and fabulous hidden treasure. The co-stars and supporting players, competently directed, liherally hand out laughs and thrills, interlaced with popular romance. The staging is both lavish and ingenious and smoothly rounds off wholesome, uninhibited action fare. Very good industrial and family hall "double bill."

Story.—Sir Hubert, a famous explorer, is held prisoner in Africa because a Hindu believes that Sir Hubert knows the hiding place of Cleopatra's vast treasure. A rescue party is organised and the memhers are Doctor Faraday, a breezy young scientist, Sir Adam, President of the London Geographical Society, and the Hindu. They travel by balloon, hut the Hindu tricks Ellen, Sir Adam's daughter, into taking her father's place. Cannibals cause trouble and giant condors attack the balloon, but the trio eventually reaches the Hindu's headquarters. The Hindu promptly orders Ellen to be tortured unless Sir Huhert reveals the location of the jewels, hut Faraday rescues her and Sir Hubert. Sir Hubert, who actually does know where the treasure is, greedily grabs some gems and piles tbem into the balloon, hut is killed when he goes back for more. Faraday and Ellen luckily dodge the Hindu and float away, but have to jettison the "loot."

Production.—The picture is sheer hokum, but, despite a couple of phoney gorillas and some obvious studio "shots," entertainingly puts over its ingenuous amalgam of comedy, romance and thrills. Mala Powers is an attractive and fearless Ellen, Marshall Thompson displays a keen sense of bumour as Faraday, James Lanphier is effective as the Hindu, and Douglas Kennedy scores as the treacherous, two-timing Sir Hubert. The love interest develops naturally, the in-the-nick-of-time climax puts many a serial to shame, and there is a catchy theme song. Truly escapist and just right for size, the airborne extravaganza sbould delight kids, whatever their ages.

Points of Appeal.—Crowded, if transparent, plot, popular and talented cast, apt light relief, spectacular thrills, Spectascope, Eastman Color and U certificate.

Guns of the Black Witch

Anglo Amalgamated. American (A). CinemaScope. Photographed in Eastman Color. Featuring Don Megowan, Silvana Pampanini and Emma Danieli. Produced by Fortunato Misiano. Directed by Domenico Paolella. Screenplay by Luciano Martino and Ugo Guerra. Director of Photography, Carlo Bellero. 83 minutes. Release not fixed

"SKULL AND CROSSBONES" melodrama, presented in CinemaScope and Eastman Color. Unfolded against a Caribbean backdrop, it's about a pirate who spectacularly pays hack a Spanish tyrant in his own coin. The lusty plot is motivated by revenge, but even so popular romance smoothly punctuates the many forays and sea encounters. Moreover, the leading players look their parts, and the highlights are vivid. In all, vigorous, eye-filling swashbuckling. Reliable industrial ball "double bill."

Story.—It's the close of the 17th century and the Carihbean is ruled with an iron band hy Spain. The Governor sends Guzman, a ruthless Spanish soldier, to offer the islanders peace, but he deliberately provokes hostility. All the islanders, except two young hoys, Jean and Michel, are massacred. The lads join "The Black Witch," a pirate ship, and 12 years later Jean takes command. He's determined to vanquisb Guzman, and Michel becomes his first mate. Delores, a voluptuous dancer, falls for Jean, but he rejects ber. In her jealousy, she turns Michel against Jean, hut their attempts to betray Jean are tbwarted. In the final showdown, Jean kills Guzman and is applauded by Elisa, the humane Governor's beautiful daughter.

Production.—The picture tells a rousing story and its crowded action prevents its conventional happy ending from heing signalled. Don Megowan makes a pugnacious Jean, Silvana Pampanini and Emma Danieli score in contrast as the fiery Delores and the sedate and courageous Elisa respectively, Livio Lorenzon pulls out all the stops as Guzman, and Germando Longo convinces as the somewhat weak Michel. The settings are most impressive, but the dialogue is, to put it mildly, anachronistic. Not that it matters.

Points of Appeal.—Colourful and actionful yarn, vigorous characterisation, CinemaScope and Eastman Color.

The Amazing Transparent Man

Anglo Amalgamated. American (U). Featuring Marguerite Chapman, Douglas Kennedy and James Griffith. Produced by Lester D. Guthrie. Directed by Edgar G. Ulmer. Screenplay by Jack Lewis. Director of Photography, Meredith M. Nicholson. Musical Director, Darrell Calker. 56 minutes. Release not fixed

TAUT, up-to-the-minute crime-cum-science fiction melodrama. It concerns a safe-cracker who uses an atomic ray which renders him invisible for rohhing banks, but, together with his associates, eventually meets a sticky end. The players and director take the fantastic plot seriously and clever camera work further strengthens the salutary and exciting illusion. Definitely a potent, easy-to-swallow capsule. Good "second."

Story.—Major Krenner, a master spy, and Laura, his attractive henchwoman, help Joey Faust, a safe-cracker, break jail. He's driven to a lonely ranch and learns that Doctor Ulof, a refugee scientist who is in Krenner's power, needs special fission. Doctor Ulof has developed a ray that makes a man invisible and Faust, while under the ray, grahs the necessary material. Faust also raids banks, hut something goes wrong and he's seen. Meanwhile, Laura falls for Faust, but in the final showdown there is a nuclear explosion and all go west, including Krenner, who wanted the ray so that be could make armies invisible.

Production.—The picture horrows its central theme from H. G. Wells, but gives it a modern facade. Marguerite Chapman is a cool and comely Laura, Douglas Kennedy thoroughly convinces as Faust, and James Griffith and Ivan Triesault measure up to demands as Krenner and Doctor Ulof. The "disappearing" acts are cleverly spaced and staged, and the climax carries a real kick. One thing more, there is economy of speech, as well as footage.

Points of Appeal.—Topical tale, sound cast, resourceful camera work, arresting title, bandy footage and U certificate.

The Phantom Planet

Anglo Amalgamated. American (A). Featuring Dean Fredericks, Coleen Gray and Dolores Faith. Produced by Fred Gebhardt. Directed by William Marshall. Director of Photography, Elwood J. Nicholson. 82 minutes. Release not fixed

SCIENCE-FICTION melodrama, peeping into the future. It's about an American astronaut wbo makes a forced landing on an uncharted planet, but, after some hectic ado, returns to hase wiser and in one piece. The flight of fancy is efficiently photographed and resourceful lensing gives a slightly new slant to the stratospheric malarky. Kids' stuff, despite its "A" certificate, it sbould nevertheless intrigue and tbrill the "ninepennies." Acceptable "second."

Story.—Captain Frank Chapman, an American ace rocketship pilot, enters a heavy magnetic zone and is compelled to land on Rehton, a "phantom planet." He finds that the inhabitants are small and atmospheric conditions reduce him to their size. Sesom, the planet's wise old leader, informs Chapman that he is their prisoner. Liara, Sesom's daughter, tries to cajole Chapman, hut he favours Zetha, a beautiful girl rendered mute by a menacing Solarite. Herron, Liara's admirer, becomes jealous of Chapman, but, following an encounter with grisly Solarites, Zetha regains her speech, Chapman and Herron bury the hatchet, and the former is allowed to return to earth.

Production.—The picture, which supports the contention that there is life on other planets, doesn't break fresh ground or clouds, yet occasionally thrills. Coleen Gray and Dolores Faith are physically attractive as Liara and Zetha, and old-timer Francis X. Bushman makes a dignified Sesom, but Dean Fredericks is a colourless Chapman. The few gulfs in continuity are bridged by efficient camera work and the happy ending is adroitly engineered.

Points of Appeal. — Popularity of "space stuff," title, slick technical presentation and obvious exploitation angles.

Frontier Uprising

United Artists. American (U). Featuring James Davis, Nancy Hadley and Ken Mayer. Produced by Robert E. Kent. Directed by Edward L. Cahn. Screenplay by Owen Harris. Director of Photography, Maury Gertsman. 68 minutes. Release December 17, 1962

ACTIONFUL alfresco period "hlood and thunder." Its story, which tells how a bold frontier scout settles differences hetween Mexico and the U.S, is quite ingenuous, but the players give stout performances, and the director, fully utilising library "shots," establishes realistic atmosphere. A touch of popular romance completes the wholesome and compact "oater."

continued on page 20

Your Films

by JOSH BILLINGS

West End

MONEY talks, and the super "bard ticket" jobs make their own lush climate, but, believe it or not, there are still some promising "ordinary" films around, and "In Search Of The Castaways" (Disney—British) is one. This jolly and spectacular screen version of Jules Verne's famous story is being generously supported and warmly received by young and old alike at both the Plaza, Lower Regent Street, and Studio One, Oxford Street.

Today, Thursday, "In Search Of The Castaways" goes it alone at Studio One and since this hall is the acknowledged Disney showcase it's obviously set for a long run. Also today "A Prize Of Arms" (BLC/Bryanston—British), a holding "perfect crime" melodrama with an army background, opens at the Plaza.

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"LIVE NOW—PAY LATER" (Regal—British) has just ended a highly profitable season at the Carlton, Haymarket. The lively low-life comedy melodrama went down equally well with the earriage and the cap and muffler trade. Incidentally, it goes out on January 28, just after the kids return to school, so the X certificate will be no handicap. "Gigot" (Twentieth Century-Fox), an amalgam of whimsy and comedy unfolded in Paris, is now at the Carlton. So far, I haven't observed any queues.

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BY ALL accounts "The L-Shaped Room" (BLC—British), the melodrama which cross-sections boarders in a shabby London rooming house, is doing very steady business at the Columbia Theatre, Shaftesbury Avenue. It's certainly a hot, though a slightly grubby, potato, and should sell well when it's released, but I'd fancy its chances even more if it had a more striking title. Something like "Saturday Night And Sunday Morning," which really catches the eye and has no room for ambiguity.

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"WORLD BY NIGHT NO. 2" (Warner-Pathe—Technirama), the bizarre global night haunt tour, has done extremely well at the Warner Theatre. It had neither a gala charity first night nor a press show, but made the going under its own steam. It left the Warner Theatre yesterday, but only because "We Joined The Navy" (Warner-Pathe—CinemaScope—British), a happy-go-lucky Service comedy, co-starring Kenneth More, Joan O'Brien and Lloyd Nolan, was already dated. The last-named, wholesome escapist entertainment, is appropriately released on December 30.

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TODAY, "Dr. No" (United Artists—British) departs from the London Pavilion, and what a money-spinning run the espionage comedy melodrama has had! Tomorrow, "Kid Galahad" (United Artists), a boxing comedy melodrama, takes over. It stars Elvis Presley, the teenagers' idol, and his presence is a firm guarantee of considerable box-office returns.

"THE MANCHURIAN CANDIDATE" (United Artists), the offbeat comedy thriller, continues to do first-rate business at the Odeon, Leicester Square. It's going down particularly well with good- and high-class audiences, and is also getting the ladies' vote.

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QUITE a few people have been sampling "The Amorous Prawn" (BLC—British). It ended its stay at the Odeon, Marble Arch, yesterday, and today "Sodom And Gomorrah" (Rank—Wide Screen), a mammoth Biblical spectacle, has a gala premiere. What sort of notices will it get? I couldn't care less. With a titillating title, a big international cast and spectacle equal to anything staged by the late Cecil B. De Mille, it's an infallible popular box-office proposition.

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"THE 300 SPARTANS" (Twentieth Century-Fox—CinemaScope) really turned up at the Rialto, Coventry Street. "It Happened In Athens" (Twentieth Century-Fox—CinemaScope) moves into the Rialto today. It's a comedy drama built around the 1896 Olympic Games, but its gay 'nineties atmosphere prevents it from becoming muscle-bound.

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I HEAR that "Lolita" (MGM—British) is ticking over smoothly at the Ritz. Something to shout about when you realise that the all-star X certificate opus started its West End run at the Columbia Theatre, Shaftesbury Avenue, way back in early September.

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"REACH FOR GLORY" (Gala—British) has been keeping its pocket up at the Gala-Royal, Edgware Road. It's supported by "Heaven Fell That Night" (Gala—CinemaScope—Franco-Italian), a Brigitte Bardot reissue, and the combination will eventually have a circuit release.

MGM'S CINEMASCOPE-Technicolor U certificate "double bill," "Tarzan Goes To India" and "The Wonders Of Aladdin," carries on at the Coliseum. It is, of course, primarily a Christmas holiday programme, but audience reaction has been favourable and augurs well for its chances when it takes to the road on December 17. More than one exhibitor has told me how important it is to have U certificate pictures during the kids' holidays.

+ + +

I JUST can't get away from nudist films. Today, "Naked As Nature Intended" (Compton-Cameo—British) completes a year's uninterrupted run at the Cameo-Moulin, Windmill Street. Having made history for a "fig-leaf" offering, it gracefully departs and "My Bare Lady" (Compton-Cameo — British), another nudist film, arrives. The latter, yet to be reviewed, has a darned clever title and should cause a stir in Windmill Street for many moons to come.

+ + +

BY THE WAY, the "hard ticket" front is steadily expanding and the three newcomers, "Mutiny On The Bounty" (MGM — Ultra Panavision 70), "How The West Was Won" (MGM—Cinerama) and "The Longest Day" (Twentieth Century-Fox — CinemaScope) are playing to capacity at the Royalty, Kingsway, the Casino and the Leicester Square Theatre respectively. What's more, "old-timers" "Porgy And Bess" (BLC—Todd-AO), "West Side Story" (United Artists—Super Panavision 70), "El Cid" (Rank—Super Technirama 70) and "Barabbas" (BLC — Technirama 70—Italian) are still doing their stuff at the Dominion, Tottenham Court Road, the Astoria, Charing Cross Road, the Metropole, Victoria, and the Odeon, Haymarket.

On release

WHAT with the weather and the average person's preoccupation with Christmas preparations, this is a sticky time for suburban and provincial box-offices. But be that as it may, here is the drill:

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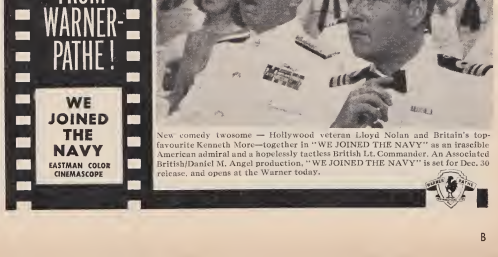
"THE MANCHURIAN CANDIDATE" (United Artists) has done and continues to do big business in many provincial theatres, and

continued on page 22



New comedy twosome — Hollywood veteran Lloyd Nolan and Britain's top-favourite Kenneth More—together in "WE JOINED THE NAVY" as an irascible American admiral and a hopelessly tactless British Lt. Commander. An Associated British/Daniel M. Angel production, "WE JOINED THE NAVY" is set for Dec. 30 release, and opens at the Warner today.

RENTERS' NEWS

Grand National will have 17 new films for 1963

ELEVEN new major films for distribution in the United Kingdom in the coming year have been announced today by Grand National. They include one British, eight American, and two Italian productions, and range from musical extravaganza and science fiction to social drama and thrillers. Four of them are in colour.

In making the announcement, Ronald Wilson, of Grand National, stated: "These subjects represent the biggest single batch of new product we have ever assembled. The fact that we shall be announcing a second list of at least six new subjects in the next fortnight—the contracts are only awaiting signature—means we shall be offering exhibitors a total of 17 new pictures in the next 12 months.

"If evidence were needed of Grand National's upsurge and rapidly expanding activity, this is it.

"All subjects in the group have been carefully handpicked for their exploitation potential. The programme is strictly a box-office one.

Exploitable

One of the biggest, most exploitable of the new Grand National pictures is the Italian musical spectacle "Universe by Night," made in CinemaScope and Eastman Color. It introduces 14 of the world's top vaudeville artists as well as famed groups of striptease performers from the Paris "Crazy Horse" Club. It is also notable for its outstanding musical score.

Something new in science-fiction thrillers is presented in "The Battle of the Worlds," starring Claude Rains. Made in Italy, the story concerns a gigantic satellite from another galaxy which goes into orbit nearly 100,000 miles from the earth. The excitement begins when a rocketship expedition from earth discovers that the planet is a gigantic space raft on which the people of another galaxy had tried to save themselves from their dying world.

"The Battle of the Worlds" also stars Bill Carter and Maya Brent, and was filmed in CinemaScope and colour.

In "The Stranger," Grand National has acquired what it describes as "one of the year's most remarkable American productions." It tells a topical, dramatic story about a professional rabble-rouser and the human tragedy brought about by his operations.

Thriller

A British thriller, equally topical, is "Checkmate," starring Stephen Murray and June Thorburn. Produced by Maurice J. Wilson and directed by Montgomery Tully, the story deals with the problem of espionage in Britain today. Made at MGM's Elstree studios, the final editing touches are now being put to the picture for which Philip Martel has written and conducted a dramatic musical score. Grand National plans its trade show for shortly after Christmas.

"Wild Harvest," based on a novel by American author Stephen Longstreet, is about the plight of migrant workers in California's vineyards and stars Dolores Faith, Dean Fredericks, Kathleen Freeman, and New York columnist Walter Winchell.

In "Fear No More," starring Jacques Bergerac and Mala Powers, director Bernard Wiesen has come up with a novel approach in a gripping new variation of the "perfect crime" theme.

In the same groove is "Force of Impulse," a forthright film about teenagers caught in the world's oldest dilemma. "Not all young people are delinquents, and not all delinquents are young people" is the moral of this story starring Jody McCrea (son of actor Joel McCrea) and Christina Crawford (daughter of actress Joan Crawford).

Hailed in America as a film of striking visual impact, "Terror in Tahiti" tells the simple story of a Polynesian girl whose innocence is corrupted by the touch of white men visiting the island where she lives. Produced and directed in Eastman Color by Umberto Bonsignori, it is claimed by its makers to be the first feature film to be shot in its entirety on location in Tahiti.

"The Mermaids of Tiburon," is an amusing story about a pearl diving expedition off the Mexican coast. Produced and directed in Eastman Color by John Lamb, and starring Diane Webber, George Rowe, and Timothy Carey, the film is described by Grand National as "a gift to showmen and exploiteers."

"Stark Fear," starring Skip Homeir, is an off-beat drama, and "Two Before Zero," is about a sinister international conspiracy.

Anglo carries on—in S. Africa

ANGLO AMALGAMATED'S latest comedy "Crooks Anonymous," has been booked for a Christmas opening date in South Africa where it will play at Johannesburg and Cape Town simultaneously.

Released through Empire Films for Anglo, "Crooks Anonymous"—a Julian Wintle-Leslie Parkyn production, directed by Ken Annakin—has the seasonal appeal of a diabolically conceived robbery put into operation using five Father Christmases—among them being Leslie Phillips, Wilfrid Hyde White, Stanley Baxter and Michael Medwin. The comedy also stars James Robertson Justice and introduces newcomer Julie Christie.

Also for Christmas holiday release in Durban and Johannesburg is the Peter Rogers comedy in Eastman Color, "The Iron Maiden," starring Michael Craig and Hollywood's Anne Helm, Alan Hale and Jeff Donnell, supported by British character actors, Noel Purcell and Cecil Parker.

"The Iron Maiden" is produced by Peter Rogers, directed by Gerald Thomas from a screenplay by Vivian Cox and Leslie Bricusse.

'The Jolson Story' to be re-released

COLUMBIA'S "The Jolson Story," starring Larry Parks in the title role, Evelyn Keyes and William Demarest, will open at the Odeon, Kensington, on December 2, and will be issued on the third release on December 16.

A musical which captured drama of one of the greatest entertainers of our time, "The Jolson Story" originally drew nearly 40 million admissions in Great Britain alone!

The film, which is in Technicolor, was produced by Sidney Skolsky and directed by Alfred E. Green. It is being re-released through BLC Films.

A TEST MATCH IN COLOUR FROM PATHE

Pathe News is to cover the First Test at Brisbane in Technicolor. The newsreel unit, at present in Australia to film the British Commonwealth and Empire Games, will travel to Brisbane at the conclusion of the Games. They will be the first newsreel cameramen ever to have captured the highlights of a Test Match in colour.

G. T. Cummins, editor and general manager of Pathe News, stated that he made provisions for this cricket coverage earlier this year by securing several new long focus colour corrected lenses. This will enable Pathe Newsreel to present telephoto close-ups in colour of the players in action. This special equipment will also be in use during the Empire Games.

In the last 12 months Pathe has presented 38 colour editions of the newsreel in addition to the Empire Games. A large proportion of these reels have become big attractions in a large number of overseas situations.

In addition to the Empire Games and the First Test cinemagoers this year have had the opportunity of seeing in colour the Grand National, the Cup Final, the Derby, Royal Ascot, Wimbledon Tennis, the Irish Derby, Henley Regatta, the Dublin Horse Show and the Tall Ships Race.

Many other interests have been well covered by Pathe News during the past eleven months: India's Festival of the Gods, the Royal Film Performance, the Duke of Edinburgh's South American tour, the Chelsea Flower Show, and Trooping The Colour.

Opportunity

A rare opportunity was grasped by Pathe when it filmed in colour the Queen's beautiful art treasures, and an outstanding national success was achieved with the edition featuring the return to his home from hospital by Sir Winston Churchill.

Important Commonwealth events received special attention, and modern British technical achievements at the Farnborough Air Display and the Motor Show were prominently featured.

Cummins states that since colour first took its place in his newsreel its importance and potential have grown to unexpected proportions. In view of this, he adds, the coming year could be one of many technical surprises for the exhibitor and his patron.

Pathe News is distributed by Warner Pathe.

'We Joined the Navy' premiere tonight

OPENING with a gala world premiere at the Warner Theatre tonight, Thursday, is the new comedy, "We Joined The Navy," an Associated British-Daniel M. Angel production for Warner-Pathe release.

It will be an evening with a nautical air. The Warner Theatre will become "HMS Warner" for the night, dressed overall, inside and out, with bunting, with the circle lounge converted into a wardroom bar (dispensing traditional pink gins to guests), and with a naval band playing in the auditorium. Guests at the premiere will include top naval officers from the Admiralty as well as hosts of show business personalities and the stars of the film.

Kenneth More stars in the film with Lloyd Nolan, Joan O'Brien, and Mischa Auer.

Production

by DEREK TODD

THERE is no doubt that Joseph Janni, though he is fully aware of his creative responsibilities as a film-maker, has his feet firmly on the ground. That is possibly why he chose shoes to illustrate certain feelings he has about the ideal relationship between the independent producer and the distributor.

"If I were a shoemaker," he said, "I would go to a wholesaler and say, 'Look, I want you to guarantee me the sale of such-and-such a number of shoes that I'll make. What kind of shoes do you think will sell—pointed ones or chisel toes, or what?'"

But, Janni added: "I would not expect to be told how to make those shoes."

He feels that the independent producer should consult with the distributor about the type of film to be made, but should not be plagued with 101 details of production.

"I can't stand distributors who try to be creative: that is not their job," he declared, adding with a smile: "I know it's a gamble to back a film but it can't be all that risky because very few distributors have gone bust."

Janni is currently producing "Billy Liar," a production of his own Vic Films, for distribution by Anglo, at Shepperton studios.

Relationship

At least Janni is very happy about his relationship with Anglo.

"I have never discussed a script with them," he said. "We just have discussions on trends, on the type of film they think should be made. Their example should be followed."

"Billy Liar" is being directed, from a script by Keith Waterhouse and Willis Hall, by John Schlesinger, with whom, of course, Janni made the successful "A Kind of Loving."

Starring Tom Courtenay with Wilfred Pickles, Topsy Jane and Mona Washbourne, it is the story of Billy Fisher, a young clerk in a provincial undertaker's, who escapes from his surroundings into a fantasy world of his own.

Janni describes it as a serious comedy in the style of neo-realism.

He reflected: "Neo-realism was bound to start with the kitchen sink as it did because most of the people are of the working-class.

"It was the same in Italy: it was easier to observe the problems of the working-class simply because there were so many of them."

He feels that Continental writers are helped by the fact that, generally speaking, their people are less inhibited and share their lives more outside the home.

"They get out into the life of the streets, go round the country and see people involved in situations. Then they write about them," he said. "But British writers tend to like to write behind desks."

The whole trend of modern art—in films, theatre, literature—is towards realism, Janni believes.

But, agreeing that the new wave will be washed up if it does not get out of the kitchen sink, Janni said: "It will develop to another stage."

"Billy Liar," according to John Schlesinger, can be interpreted on different levels: either as a straight comedy or as a film with a message.

Billy constantly indulges in impromptu fantasies in order to escape from his humdrum world; but running through his life is one main fantasy in which he sees himself as a composite of all modern military dictator-hero figures.

In fact, the film contains several big scenes where Billy is seen leading his victorious army: most of these were shot in Bradford where the film was on location for a month.

But there are moments of sadness in the film when Billy is cut down to size by those unsympathetic to his fantasising.

Said Schlesinger: "The message, if that is not too big a word, is concerned with the lack of understanding people can have for a boy with his head in the clouds, shown by remarks like 'Him and his ruddy suede shoes and fountain pens!'"

At the end of the film, Billy, who has told everyone—untruthfully, of course—that he has been hired to go to London as a script writer to a big comedian, gets no further than his local railway station.

He buys a ticket but funks the trip.

"Despondency is dispersed with the boost he gives himself with the reappearance of his army," said Schlesinger. "But this time there is a slightly more sinister note."

The army, formerly happy go lucky, is now helmeted.

The imaginative Billy, finding no understanding in the world, retreats into his fantasy. *He* is not going to get hurt any more. But what about society?

+ + +

AFTER a week's location which was got in just before the snow, Peter Rogers' "Nurse on Wheels" is now inside at Pinewood where it will stay for about a month.

Directed by Gerald Thomas, the picture stars Juliet Mills with Esma Cannon, Ronald Lewis, Noel Purcell and Joan Sims.

+ + +

HAROLD PINTER is writing the script for a film of his play, "The Caretaker," which was successfully presented in London and New York.

Alan Bates and Donald Pleasence, who starred in both productions, will be in the film, as will Robert Shaw, who acted in the New York version.

No studio will be used: the film will be shot entirely in a house in North London.

A Caretaker Films production, the picture will be produced by Michael Birkett and directed by Clive Donner.

After the black-and-white "The Caretaker," Donner tells me, he will direct "Nothing but the Best" in colour.

Also starring Alan Bates, this will be produced by David Deutsch for Anglo.

Director John Schlesinger, star Tom Courtenay and actress Gwendolyn Watts, who plays one of his three girl friends, on location with "Billy Liar" in Yorkshire

+ + +

LIGHTING CAMERAMAN Dave Boulton is using the new "sun gun" portable hand lamps to light "The Haunting," now in production at MGM's Boreham Wood studios.

These revolutionary lamps, I am told, have never been used before in a European studio.

They are small enough for the narrowest spaces, behind furniture, under tables, beneath chairs and they are particularly useful on location as you can plug them into both AC and DC house sockets.

Boulton tells me: "On a recent location they were used in an underground garage and consumed only 35 amps. Conventional lighting would normally have used between 200 and 300 amps."

+ + +

DONALD TAYLOR will produce "The Breaking of Bumbo" for his own Carthage Films next summer.

The film will be based on the satirical novel of the same name, and the author, Andrew Sinclair, is at present writing the screenplay.

But before "The Breaking of Bumbo," Taylor will produce "For He's A Jolly Bad Fellow" for Michael Balcon in February.

+ + +

A WESSEX production, "Legacy of a Spy," for which locations have already been shot under the direction of Peter Yates in Austria, will

continued on page 16

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Charity premiere for Fox's 'GIGOT'

Above: Ian Hendry and Janet Munro; right: Sylvia Syms

FOLLOWING a mixed press with some of the national dailies raving about the picture, Fox got a first-hand public reaction at the crowded premiere of "Gigot" at the Carlton last Thursday.

Thirty-nine stars sat throughout the house among an audience which was moved to an outburst of applause at the performance of Jackie Gleason as Gigot in this Seven Arts Production. The sustained applause at the curtain must have gratified Ken Hyman, the producer, and Katherine Kath, one of the stars, who were in the audience.

Earl and Countess Attlee later entertained the VIP's and stars on behalf of the Muscular Dystrophy Group, for whom Richard Attenborough announced from the stage that £1,500 had, at that time, been received for the charity.

Katherine Kath, who stars in "Gigot"

Dirk Bogarde and Zena Marshall

Above: Ian and Mrs. Carmichael; left: Ken Hyman with the Pearly King and Queen of the City of London, George and Mrs. Hitchin

Bernard Braden and Barbara Kelly

Ken Hyman, producer of "Gigot," with Percy and Mrs. Livingstone

Richard Attenborough, Veronica Homer

Television

by TONY GRUNER

IT LOOKS as if the BBC autumn offensive is grinding to a halt and the ITV rescheduling policy, which began a few weeks ago is succeeding beyond wildest expectations.

After more than seven weeks of steadily losing ground to the corporation, independent television has captured more than 80 per cent. of the top 20 positions.

The latest TAM figures indicate that for the last fortnight at least, the breakaway movement of viewers towards the BBC has not only been stemmed, but that the viewers are deserting even some of the corporation's top shows.

"Maigret," which held third or fourth position from the middle of October to the second week of November, is out. So is "Zero One," "Here's Harry," "Dr. Kildare," "Compact" and the "Jimmy Edwards Show."

Even "Z Cars" and "Citizen James," which have been high in the top 20 recently, dropped to low positions.

And in their places have swept "Bootsie and Snudge," "Harpers West One," "This Week" and "Thank Your Lucky Stars."

The success of the ITV counter-offensive appears not to have been by the introduction of new programmes, but by a more skilful slotting of the existing ones.

The situation requires careful examination by Stuart Hood, BBC programme controller, and further efforts to restore the BBC's position.

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WHILE almost everyone wishes the British Screen Writers Guild success in getting residuals for its members working on British film series shown in America and other parts of the world, there appears to be little sign of three major British shows playing a lucrative role in the U.S.

They are the BBC-MGM series "Zero One," starring Nigel Patrick; "Man of the World," with Craig Stevens, made by Independent Television Corporation, and "The Saint," with Roger Moore, produced by Monty Berman and Bob Baker for ITC.

"Zero One" is now completed and has been waiting longer than either of the other two series for a signal of a real buying desire on the part of the networks. It has proved more popular so far than either "The Saint" or "Man of the World" in this country.

While the two ITC series have been in the top 20 once during the past eight weeks, "Zero One" has been in the top ten four times and once in the top 20.

At the moment it looks as if "The Saint" is creeping up in popularity. Last week it took a top ten position in ten of the stations, including London. "Man of the World," however, is finding the going very hard and may have to be switched to a more favourable slot.

Meanwhile Lew Grade, head of ITC in Great Britain, told me this week after returning from a short visit to the States to discuss buying prospects with his partner Mike Nidorg: "I found there was tremendous interest in both of the series. But it is too early to think about news of an actual sale. From our point of view the season does not begin until next May—when the new season for selling starts for U.S Television."

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FOR the last 20 years or so, the film industry has considered various proposals for setting up a publicity organisation which could represent the voice of the motion picture business and act as a spokesman on behalf of exhibitors and distributors and producers. Even during the greatest crisis, the trade was unable to agree on a practical method to operate such a scheme.

During the last seven or so years the television contractors have also been discussing a plan for ITV to be represented by one spokesman who could act as a liaison between the companies and the public.

This week the Independent Television Companies Association representing 15 programme contractors, finally agreed to set up a central ITV information office headed by Hugh Matthews, former publicity sales manager for Associated Rediffusion. Said Matthews this week, "The companies have felt for some time that they should speak as one body."

Matthews will be responsible for providing a research service on audiences and programmes and to answer press and public queries on matters concerning the television material shown throughout the ITV network.

But he will not interfere with the policy making statements or activities of the Independent Television Authority, nor will he deal with specific questions or criticisms levelled against individual companies.

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PRODUCTION

—continued from page 13

start main filming at Shepperton studios in late January.

The studio work, I understand, will be handled by an American director because Ian Dalrymple considers the American story, based on Henry S. Maxfield's novel, makes this essential.

The film is in black and white and wide-screen.

+ + +

SIGNED by John Ainsworth to star in his "The Bay of San Michel," due to start at Pinewood next month: Keenan Wynn.

Ainsworth tells me he is negotiating with Mai Zetterling to play opposite Wynn.

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ELIZABETH TAYLOR will be coming here in the new year to star in the provisionally titled "The VIPs," to be made at MGM's Boreham Wood studios.

The film, to be produced by Anatole de Grunwald and directed by Anthony Asquith, will also star Richard Burton.

The screenplay is by Terence Rattigan.

+ + +

YOUNG British composer Monty Norman, who wrote the film scores of "Expresso Bongo," "Irma La Douce" and "Dr. No," is composing a title song for Eon's "Call Me Bwana," now in production at Pinewood.

Bob Hope, who stars in the film with Anita Ekberg, will record the song before leaving for a tour of American bases.

Co-starring with Hope and Anita Ekberg are Edie Adams, Lionel Jeffries and golfer Arnold Palmer.

SHOOTING NOW

ABPC, Elstree.—"The Saint," tv series (New World for ITC), producers Monty Berman and Robert S. Baker.

MGM, BOREHAM WOOD. — **"The Haunting"** (MGM), producer-director Robert Wise.

PINEWOOD.—"The Three Lives of Thomasina, (Disney), associate producer Hugh Attwooll, director Don Chaffey. **"Everything I have"** (Independent Artists for Rank), producer Albert Fennell, director Peter Graham Scott. **"Call Me Bwana"** (Eon for Rank and UA), exec. prod. Harry Saltzman, prod. Albert R. Broccoli, director Gordon Douglas. **"The Snout"** (Rank), producer Bill Macquitty, director Ken Annakin. **"Nurse On Wheels"** (Peter Rogers for Anglo), produced by Peter Rogers, directed by Gerald Thomas.

SHEPPERTON.—"The Victors" (Open Road for Columbia), producer-director Carl Foreman. **"Man of the World,"** tv series (Pimlico for ITC), producer Harry Fine. **"Two Left Feet"** (Roy Baker for British Lion), producer Leslie Gilliat, director Roy Baker. **"Billy Liar"** (Vic for Anglo), producer Joseph Janni, director John Schlesinger.

BEACONSFIELD. — **"The Human Jungle,"** tv series (Independent Artists for ABC-TV) producers Julian Wintle and Leslie Parkyn.

MERTON PARK.—"Incident at Midnight" (Anglo), producer Jack Greenwood, director Norman Harrison. **"The Leather Boys"** (Raymond Stross for Garrick), producer Raymond Stross, director Sidney Furie.

TWICKENHAM.—"Just for Fun" (Amicus for Columbia), producer Milton Subotsky, director Gordon Flemyng. Commercials.

CARLTON HILL.—Commercials.

MARYLEBONE.—Commercials.

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Directed by ROBERT STEVENSON

TECHNICOLOR

DISNEY DISPLAYS FOR 'CASTAWAYS'

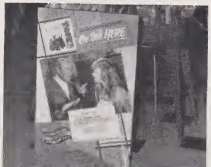
BIG display campaign has been put into action for Walt Disney's "In Search of the Castaways," currently playing the Plaza and Studio One, London.

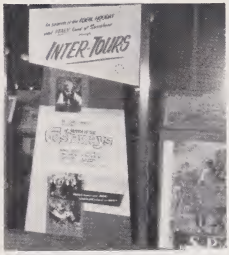
Over 50 shop windows in London are showing displays for the film—a fine achievement when window space is at a premium for Christmas displays.

Above, The Co-operative Stores, Oxford Street; below, Heraud's Stores, Edmonton

Above, Stewart & Ardern's, Berkeley Square; below, Chappell's, Bond Street

Below, Keith Prowse, Bond Street. Every branch has a similar display





Above, Inter-Tours, New Oxford Street; below, Ludgate Travel, Southampton Row

Bestways, Tottenham Court Road

Above, Tip Top Cleaners, New Oxford St.: below, Travel Specialists, Cork St.

Below, J. D. Hewett, Jermyn Street

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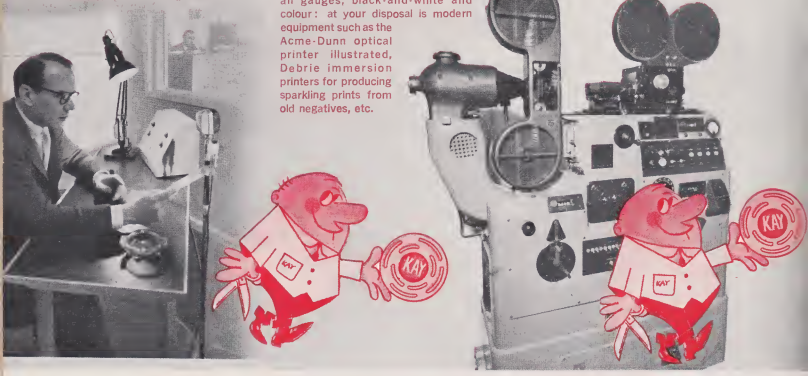

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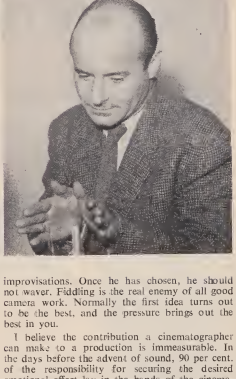
The man behind the camera

by ERWIN HILLIER



A LIGHTING cameraman is a man with fixed principles and flexible ideas, which means he spends a lot of time at cross purposes with himself, but can never claim that life is dull!

The principles he fixes for himself through experience and they embody his basic ideas on lighting. They are at the back of his mind all the time—the perfect lighting set-up for any given situation. Or so he hopes.

Unfortunately, situations are infinitely variable and that is why he has to be ready at a moment's notice to deploy his flexible ideas.

The physical limitations of a particular set-up, the attitude of the director or special regard for the actors or the actions—all these can distract him from the ideals he carries in his head, and the occasions on which he finds a set-up where everything is in his favour are few and far between.

Virtually impossible

In a studio where the lighting is within his control it can be difficult enough, but on location it can become virtually impossible.

While a studio production gives much more opportunity, I welcome and enjoy location pictures because of the challenge they invariably bring with them.

The picture I have just finished for Sir Michael Balcon, "Sammy Going South," proved to be no exception to the rule.

This was my third visit to East Africa and I knew what to expect—though this did not make it any easier.

I know that an African location with an expected guarantee of total, perpetual sunshine sounds like a lighting cameraman's paradise, but, in fact, it can turn into his private hell.

Fierce top lighting from eleven every morning until three in the afternoon has to be contended with, and, before and after these times, the light changes so rapidly that you are literally chasing the sun. By four-thirty in the afternoon if a shot takes half an hour to line up you will probably have to move the camera at least twice to keep up with the sun.

When we were in East Africa with "Sammy Going South" it was the cool and wet winter season. The light fluctuated all the time and there was a considerable proportion of cloudy and completely overcast skies which had to be matched with previous shots of sunny Africa.

It is in situations like these that the lighting cameraman's flexible ideas and ability to improvise are really put to the test. These problems are over and above the ordinary ones of giving each scene the correct lighting to select the action or the mood of the moment.

One of the biggest headaches I had out there was caused by a scene in which a boy finds himself disillusioned and alone in the ruins of a camp in which he had been living happily.

The preceding scenes had been rich and warm; in this one I had to create the feeling of loneliness and desolation—and yet at the same time the lighting had to be keyed in with the natural lighting and the tempo of the preceding and following scenes.

Exciting occasions

It is occasions like this which can be exciting for a lighting cameraman; but I think that it is understandable that under conditions such as these the nice neat theories which you exchange with your colleagues in the bar at Shepperton, or try to put into practice in the studio, sometimes have to go by the board.

I like this pressure and think it is a great stimulus. In the several pictures I made with Michael Powell I found the pressure was on most of the time, because he is a man of very definite and often daring ideas who demands instant solutions to the problems which arise.

Faced with these problems a lighting cameraman has to make up his mind quickly. If he cannot employ one of his basic principles then he must choose between a number of possible improvisations. Once he has chosen, he should not waver. Fiddling is the real enemy of all good camera work. Normally the first idea turns out to be the best, and the pressure brings out the best in you.

I believe the contribution a cinematographer can make to a production is immeasurable. In the days before the advent of sound, 90 per cent. of the responsibility for securing the desired emotional effect lay in the hands of the cinematographer, and I think it is as true today, with all the technical advances, that it is still largely up to the man behind the camera whether a scene is merely well acted or a gripping, emotional experience.

The true test of good cinematography is its emotional and dramatic impact when viewed without sound.

More respect

The emergence of wide-screen and colour pictures is having the effect of directing a great deal more of the producers' and directors' attention towards the photographic side and the man behind the camera, with the result that the cinematographer now commands almost as much respect on the set as in the days when he had to crank the handle.

More than ever before he now has the opportunity to give his work the artistic honesty that makes photography a genuine contribution to the production.

While many perceptive producers and directors are aware of this, I think there should be even closer co-operation with the lighting cameraman, particularly in the pre-production period. Experience is proving that a picture benefits immeasurably where the director of photography is allowed ample time for thorough preparation and consultation with the director, art director and the make-up man.

I am firmly of the opinion that it is not enough for a scene to be an intrinsically beautiful bit of photography—a cameraman who strives solely for pictorial effect or the one who rigidly follows a fixed scheme of lighting for every production often fails to create the desired sub-conscious emotional receptiveness in the audience.

Lighting techniques—and a lighting cameraman—should be flexible at all times. Imagination, courage and daring should be part of his make-up. If he has these attributes and is always ready to advance the standard of photography he will find the job is not only exciting and stimulating, but rewarding.

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PRODUCTION ROUND-UP

by DEREK TODD

LONG titles seem to be catching on. Recently we had "The Small Sad World of Sammy Lee" and "The Loneliness of the Long Distance Runner." Lengthy and evocative titles now in preparation are Woodfall's "Call Me When the Cross Turns Over," Seven Arts' "The Night of the Iguana" and the Richard Attenborough-Bryan Forbes team's "Seance on a Wet Afternoon."

But the palm must surely go to the Stanley Kubrick-Columbia production which starts next month—"Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb"!

Lengthy titles are going hand-in-hand with big production programmes; the studios, particularly Shepperton, have been busy but are now showing signs of seasonal slackening off.

ABPC, Elstree.—"Tamahine," the Associated British-Seven Arts production with Nancy Kwan in the title role, has been completed on location on the Pacific island of Bora Bora.

"The Furnished Room" is starting next month under Danny Mann. Due in soon: a new Charlie Drake comedy.

MGM, Boreham Wood.—This studio has been quieter than usual lately, but "The Haunting" is currently going strong under producer-director Robert Wise. The film stars Claire Bloom, Julie Harris, Russ Tamblyn, Richard Johnson and Fay Compton.

Next month Butcher's starts a second feature titled "The Comeback."

Due in is "Funerals Are Fatal," to be produced by George Brown and directed by George Pollock, with Margaret Rutherford starring. Also awaited is "The VIPs."

Pinewood.—"Nurse on Wheels," for Anglo, is currently occupying producer Peter Rogers and director Gerald Thomas.

The Disney picture, "The Three Lives of Thomasina," starring Patrick McGoohan and Susan Hampshire, has been completed. The story is a cat's eye view of the lives of a Scottish vet and his daughter and their friends.

Eon's "Call Me Bwana," produced by Harry Saltzman with Cubby Broccoli and directed by Gordon Douglas, stars Bob Hope and Anita Ekberg. While the main unit is shooting in the studio and at nearby Black Park, a second outfit is filming locations in Africa.

A new-wave type drama about a police informer, "The Snout," marks a departure from comedies and big adventure pieces for director Ken Annakin. Nigel Patrick stars, Bill Macquitty produces.

"Everything I Have," starring Janet Munro, has been completed by director Peter Graham Scott for Julian Wintle and Leslie Parkyn. Wintle and Parkyn plan to film "The Other Is For You," from Wolf Mankowitz's "Cockatrice," in the spring.

Shepperton.—Carl Foreman's "The Victors," with its international cast, will continue until New Year's Day.

Susan Hayward, Michael Craig, Diana Baker and Edward Judd are having a rest now that "Summer Flight," the Mirisch-Bricken production, is finished. Lavishly turned out with the accent on glamour, it was directed by Dan Petrie.

A Roy Baker production for British Lion "Two Left Feet" has also been completed. This, described as "the first of the kitchen sink comedies," about teenage Londoners, was directed by Baker and produced by Leslie Gilliat.

"Billy Liar" is now in the studio after location shooting in Bradford and Manchester. A Vic film for Anglo, produced by Joseph Janni and directed by John Schlesinger, it stars Tom Courtenay.

The winner in the long title stakes, "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb," starts next month with Peter Sellers in the lead.

This is the first in a multiple-picture deal Stanley Kubrick, who directs, has with Columbia.

Beaconsfield.—Now on the floor is "The Human Jungle," an Independent Artists series, produced by Julian Wintle and Leslie Parkyn, for ABC-TV.

Ray.—Producer Tony Hinds and director Don Sharp have wound-up Hammer's latest horror film, "Kiss of the Vampire."

Hammer's next picture will be something entirely different: "Love in Smoky Regions," a realistic comedy, to start on location in Manchester next month under producer Michael Carreras.

Merton Park.—This studio has been busy lately with Raymond Stross' "The Leather Boys," but Jack Greenwood has been continuing with, and will continue with, the Edgar Wallace series of second features. Also in production are commercials and documentaries.

Twickenham.—On the floor is the all-star musical "Just For Fun!" Milton Subotsky, who made the earlier "It's Trad, Dad," is executive producer of this Amicus production for Columbia.

Location.—Produced by Tony Perry and directed by Guy Hamilton, "The Party's Over" has finished its shooting schedule. It features six young artists—including Oliver Reed and Catherine Woodville—as a group who irresponsibly opt out of society until they learn . . . "The Party's Over."

Compton-Cameo's drama, "That Kind of Girl," with a cast headed by the young German actress Margaret-Rose Keil, is completed.

Commercials.—These are in production at Carlton Hill and Marylebone.

Crews behind the films

TWO LEFT FEET
Roy Baker for British Lion at Shepperton

Producer, Leslie Gilliat; director, Roy Baker; production manager, John Pallatt; 1st asst. director, Basil Rayburn; 2nd asst. director, Gordon Gilbert; 3rd asst. director, Alan Anzarut; continuity, Shirley Burnes; lighting cameraman, Wilkie Cooper; camera operator, Harry Gillam; focus puller, Tommy Fletcher; clappers/loader, Roy Andrew; location lighting cameraman, Harry Gillam; location camera operator, Ceri Davies; location focus, Ronald Anscombe; location clappers/loader, Chris. Sargent; camera grip, M. Walters; art director, Maurice Carter; asst. art director, Jack Maxted; draughtsman, George Beneteau; set dresser, Patrick McLoughlon; temp. property buyer, Sidney Valentine; scenic artist, Alexander Billbon; dance director, Malcolm Clare; editor, John Pomeroy; 1st asst. editor, Gerry Arbeid; sound mixer, Norman Bolland; boom operator, John Salter; sound camera operator, David Hill; sound maintenance, George Widdows; make-up artist, Phil Leakey; hairdresser, Gladys Leakey; wardrobe mistress, Jackie Cummins; asst. wardrobe mistress, Wyn Keeley; casting director, Paul Sheridan; construction manager, Albert Blackshaw; c/h props, Harry Dyer; electrician gaffer, Archie Dansie; s/b carpenter, H. Hill; s/b stagehand, T. Barratt; s/b painter, E. Doherty; s/b rigger, L. Kennedy; stillsman, Laurie Turner; publicist, Gordon Arnell.

THE HAUNTING
MGM at Boreham Wood

Producer-director, Robert Wise; associate producer, Denis Johnson; asst. director, David Tomblin; 2nd asst. director, Bernard Williams; 3rd asst. director, Michael Gowans; continuity, Hazel Swift; lighting cameraman, Dave Boulton; camera operator, Alan McCabe; focus, Tony Bastridge; clappers/loader, Terry Cole; grip, Pat Newman; sound mixer, Gerry Turner; boom operator, John Streeter; sound camera operator, Mickey Hickey; sound maintenance, Michael Basset; art director, Elliot Scott; asst. art director, Ivor Beddoes; draughtsmen, Reg Bream, Tony Pratt; set decorator, John Jarvis; scenic artist, Bob White; buyer, Bill Isaacs; editor, E. Walter; asst. editor, Margaret Miller; chief make-up, Tom Smith; chief hairdresser, Joan Johnstone; wardrobe supervisor, M. Churchill; wardrobe mistress, Dolly Smith; wardrobe master, Charles Monet; director of publicity, Paul Mills; unit publicity director, Bill Edwards; stills, Norman Grysperdt; electrical supervising chargehand, R. Jeffrey; chargehand electrician, Arthur Albery; c/h props, Micky O'Toole; s/b carpenter, Colin Knighton; s/b stagehand, A. Hunter; s/b rigger, J. Andess; s/b painter, B. Finn.

THE SNOUT
Rank at Pinewood

Producer, William Macquitty; director, Ken Annakin; production manager, Charles Orme; 1st asst. director, Jake Wright; 2nd asst. director, David Giffard; 3rd asst. director, Eamonn Duffy; asst. to production manager, Simon Relph; continuity, Joy Mercer; lighting cameraman, Reg Wyer; camera operator, Dudley Lovell; focus, Steve Claydon; sound mixer, Dudley Messenger; boom operator, J. W. N. Daniel; art director, Alex Vetchinsky; asst. art director, Bert Davey; chief draughtsman, Terry Knight; draughtsmen, Gary Cushing, Ted Ambrose; property buyer, Sid Siddal; editor, Alfred Roome; 1st asst. editor, May Dennington; 2nd asst. editor, Ian Gardiner; stillsman, Ian Jeayes; publicist, Bob Herrington; dress designer, Yvonne Caffing; ladies' wardrobe Betty Knight; gent's wardrobe John Hilling; hairdresser, Iris Tilley; make-up, Geoff Rodway, Eddie Knight; construction manager, Bill Surridge; grip, Fred Graver; chief floor electrician, Tommy Heathcoat; 2nd c/h electrician, D. Thetford; chargehand s/b prop. George Ball; props, A. Young, T. Bacon; stand by carpenter, R. Coombes; stand by stagehand, R. Campbell; stand by rigger, P. Stanley; stand by painter, T. Cavenagh; 2nd unit camera operator, Derek Black; focus, Wally Fairweather; grip, Tommy Fisher.

continued on page 6

STUDIO REVIEW
Supplement to
KINEMATOGRAPH WEEKLY
November 29, 1962

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THE CREWS BEHIND—contd.

EVERYTHING I HAVE
Independent Artists for Rank at Pinewood

Producer, Albert Fennell; director, Peter Graham Scott; production manager, Geoffrey Haine; asst. director, Kip Gowan; 2nd asst. director, James Northcote; 3rd asst. director, Ken Softly; continuity, Penny Daniels; director of photography, Ernest Steward; camera operator, James Bawden; focus, John Morgan; clapper/loader, Jack Rixon; sound mixer, John W. Mitchell; boom operator, James Perry; asst. boom operator, Boyd Williams; sound camera operator, Michael Sale; sound maintenance, Ron Butcher; art director, Alex Vetchinsky; chief draughtsman, Robert Laing; draughtsman, Gary Cushing; set dresser, Arthur Taksen; property buyer, Harry Hanney; dress designer, Robin Piccott; wardrobe mistress, Pat Baden; wardrobe master, A. Simmonds; make-up artist, William Partleton; hairdresser, Biddy Chrystal; publicity director, John Southwood; publicity secretary, Daphne Ward; stills photographer, George Ward; stills photographer (location), David James; construction manager, Bert Mansell; chief floor electrician, Harry Black; location electricians, J. Thetford, E. Nichols, L. Spoard, A. Miller, B. Taylor, J. Murphy, F. Bossom; s/by carpenter, W. Donnelly; s/by stagehand, D. Devereaux; grip, M. Beauchamp; s/by rigger, P. Fitzsimmons; s/by painter, S. Wallace.

THE £20,000 KISS
Anglo at Merton Park

Producer, Jack Greenwood; director, John Moxey; production manager, Ron Fry; 1st asst. director, Ted Lewis; 2nd asst. director, Al Burgess; 3rd asst. director, Roger Hudson; continuity, Marjorie Owens; lighting cameraman, James Wilson; camera operator, Noel Rowland; 1st camera assistant, Alan Rowland; clappers/loader, Patrick Davis; stills, Eddie Orton; art director, Peter Mullins; casting director, Ronnie Curtis; sound recordist, Sid Rider; boom operator, Tom Otter; sound camera operator, Robin Clare; editor, Derek Holding; dubbing editor, Brian Blamey; make-up, Michael Morris; wardrobe mistress, Eileen Welch; hairdresser, Pat McDermott; chief electrician, Jim Axtell; floor electrician, Frank Tivin; property buyer, Dennis Lewis; chargehand propy, Roy Pembrook; construction manager, Eddie Turner; transport, Bill Booth; unit driver, Arthur Styles; grips, Freddie Williams.

CALL ME BWANA
Con for Rank and UA

Executive producer, Harry Saltzman, producer, Cubby Broccoli; director, Gordon Douglas; general manager, Stanley Sopel; production manager, Bill Hill; location manager, John Meadows; 1st asst. director, Clive Reed; 2nd asst. director, Bob Howard; continuity, Kay Rowlings; lighting camera man, Ted Moore; camera operator, John Winbolt; focus, John Shinerock; clapper/loader, Alan Jones; sound mixer, Bill Daniel; sound boom operator, Roy Charman; sound camera operator, Ken Barker; sound maintenance, Austin Partridge; art director, Syd Cain; asst. art director, John Graysmark; chief draughtsman, Alan Tomkins; draughtsman, Roger Cain; set dresser, Peter Russell; property buyer, Jim Baker; construction manager, Ronnie Udell; director of publicity, Roy MacGregor; special effects technician, John Stears; still cameraman, Arthur Evans; make-up artists, Basil Newall, Tony Sforzini; hairdressers, Eileen Warwick, Ann Box; wardrobe mistress, Eileen Sullivan; wardrobe master, Ray Beck; editor, Peter Hunt; asst. editor, Norman Wanstall; 2nd asst. editor, Stephen Warwick; electrical supervisor, Reg. Burburn; chargehand electrician, Frank Buck; camera grip, Reg. Hall; chargehand prop., P. Weymouth; s/by carpenter, H. Coard; s/by stagehand, Ray Hall; s/by rigger, B. Knowles; s/by painter, John D'Arcey; plasterer, A. Yates. chargehand prop dresser, Chick McCarthy; prop s/bys, E. Gaffney, Tommy Gleed.

The rugged coastline of Cornwall is the location as Susan Hayward and Michael Craig play a scene for the Mirisch-Barbican production, "Summer Flight," which was completed this month under the direction of Dan Petrie

SUMMER FLIGHT
Mirisch-Barbican Carrollton for UA at Shepperton

Executive producer, Stuart Millar; producer, Lawrence Turman; producer, Denis Holt; director, Dan Petrie; production supervisor, Teddy Joseph; unit manager, John Pevenall; 1st asst. director, Colin Brewer; 2nd asst. director, Scott Wodehouse; 3rd asst. directors, Barry Langley, Kit Lambert; continuity, Pamela Davies; lighting cameraman, Harry Waxman; cameraman operator, Gerald Turpin; focus operator, Gerald Anstiss; clapers/loader, Jim Sidwell; sound mixer, Baron Mason, boom operator, Charles Wheeler; sound camera operator, Desmond Edwards; maintenance engineer, Alan Blay; production designer, Wilfred Shingleton; art director, Tony Woolard; draughtsmen, Fred Carter, Brian Ackland Snow; property buyer, George Durrant; set dresser, John Hoesli; wardrobe mistress, Evelyn Gibbs; wardrobe asst., Gloria Barnes; hairdresser, Joan Smallwood; make-up, George Partleton, Tony Sforzini; make-up asst., Jock Alexander; publicists, Diana Carter, Michael Baumohl; stills photographer, Ted Reed; editor, Geoffrey Foot; 1st asst. editor, Graham Shipham; 2nd asst. editor, Roy Deverall; dubbing editor, Gordon Daniel; dubbing asst., David Bennett; scenic artist, Peter Melrose; construction manager, Leon Davis; grip, Frank Howard; s/by carpenter, William Young; s/by stagehand, E. Jaffreys; s/by rigger, R. Kemsley; s/by painter, W. Hindle; s/by plasterer, Charles Joint; c/h s/by prop, Gilbert Buller; prop, J. Hayward; electrical supervisor, Maurice Gillett.

DOCTOR CRIPPEN
Torchlight for Associated British at Elstree

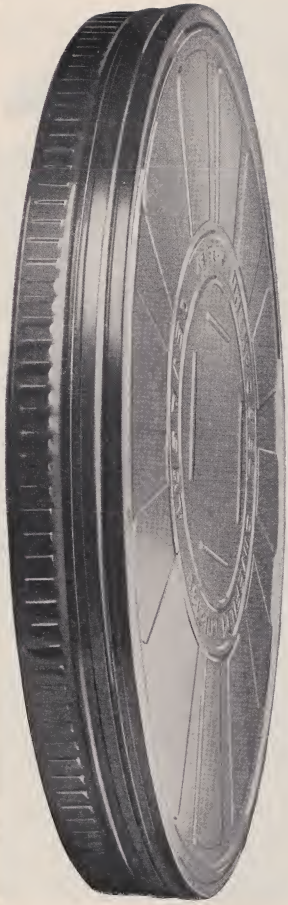
Producer, John Clein; director, Robert Lynn; production manager, Ronnie Bear; 1st asst. director, Clive Freedman; 2nd asst. director, Bill Cartlidge; 3rd asst. director, Roger Simons; continuity, Ann Besserman; lighting cameraman, Nicholas Roeg; camera operator, Alex Thompson; focus, clapper/loader, Gordon Hayman; grips, W. Wells; soundmixer, Edgar Vetter; boom operator, Alan Vetter; sound camera, Michael Carmody; wardrobe master, John Irwin; art director, Bob Jones; make-up, Bob Clark; hairdresser, Polly Young; s/b props, Len Alexander; s/b carpenter, R. Parr; s/b painter, Charles Clayton; s/b stagehand, R. Stone; Editor, Lee Doig; asst. editor, Lorna Armour.

LUNCH HOUR
Eyeline for Bryanston at Marylebone

Producers, John Mortimer, Harold Orton; director, James Hill; production manager, Teresa Bolland; 1st asst. director, Jan Darnley-Smith; 2nd asst. director, Eddie Dorian; continuity, Yvonne Richards, art director, Jack Stevens; lighting cameraman, Wolfgang Suschitzky; camera operator, Ronnie Maasz; focus puller, Tony Spralling; clappers/loader, Roy Bailey; production runner, Geoffrey Berrie; sound mixer, Reg Sutton; boom operator, David Drinkwater; sound cam. operator, Bill Cox; maintenance man, Fred Goodes; hairdresser, Iris Sonner; make-up, Paul Rabiger; wardrobe, June Kirby; editor, Ted Hooker; asst. editor, Keith Green; grip, Bill Dunlop.

KISS OF THE VAMPIRE
Hammer for UI at Bray

Producer, Anthony Hinds; director, Don Sharp; production manager, Don Weeks; 1st asst. director, Doug Hermes; 2nd asst. director, Hugh Harlow; continuity, Pauline Wise; director of photography, Alan Hume; camera operator, Moray Grant; camera maintenance, John Kerley; focus puller, David Osborne; clappers/loader, Bob Jordan; sound mixer, Ken Rawkins; boom operator, Ken Nightingall; sound transfer operator, H. C. Allen; sound maintenance, Charles Bouvet; sound camera operator, Al Thorne; boom asst. R. A. Mingaye; production designer, Bernard Robinson; art director, Don Mingaye; asst. art director, Ken Ryan; stills cameraman, Curtis Recks; publicity director, Brian Doyle; make-up, Roy Ashton; asst. make-up, Richard Mills; hairdresser, Frieda Steiger; wardrobe supervisor, Molly Arbuthnot; wardrobe mistress, Rosemary Burrows; supervising editor, James Needs; studio manager, A. F. Kelly; construction manager, Arthur Banks; chief electrician, Jack Curtis; master carpenter, Charles Davis; master painter, Lawrence Wren; master plasterer, Stan Banks; property master, Tommy Money; property buyer, Eric Hiller; floor grops chargehand, Peter Day; electrical chargehands, George Robinson, Vic Hemmings; camera grip, Albert Cowland; transport drivers, "Coco" Epps, Laurie Martin; special effects, Les Bowie.



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Skilled craftsmen at Pinewood push their fibre and ply replica of the machine which plays the title role in Peter Rogers's production, "The Iron Maiden." The film has been shot in Eastman Color, and is now in the cutting rooms.

The story is about an aircraft designer who takes up traction engines as a hobby and gets involved with an American family—with hilarious results.

The stars are Michael Craig, Anne Helm, Jeff Donnell, Alan Hale, Noel Purcell, Roland Culver and Cecil Parker. Peter Rogers produced, and Gerald Thomas directed.

Left: Director Basil Dearden talks with stars Mary Ure and Dirk Bogarde during location shooting on "The Mind Benders," while in the background the stars' stand-ins wait for their calls.

Produced in black and white by Michael Relph from an original screenplay by James Kennaway, the film is about a young scientist who submits to a dangerous experiment in change of personality to clear a colleague accused of treason.

FOUR MORE FROM ANGLO

At Anglo Amalgamated the emphasis now swings to production. In future a heavier programme of films can be expected from the company following its new distribution arrangements for the UK which have been made with Warner-Pathe.

The four films illustrated here, which are in various stages of production, will be released by Anglo through Warner-Pathe in the UK and in all other territories by Anglo.

Temporarily on the clapper board above: director John Schlesinger; sitting on a case in the background: star Tom Courtenay; in the foreground: continuity girl Pamela Mann.

They're part of the team shooting "Billy Liar" on location in Bradford and Shepperton. The film, a Joseph Janni production, is in 'Scope and black and white. Jack Rix is associate producer, and the screenplay is by Keith Waterhouse and Willis Hall. Also starring in the film are Topsy Jane and Wilfred Pickles.

Courtenay plays the title role of an undertaker's clerk in an industrial town who escapes into a world of his own and only comes down to earth to flit between three possessive females.

Left: Producer Peter Rogers and director Gerald Thomas with their star "nurse," Juliet Mills, on location shooting of "Nurse on Wheels." The film, now at Pinewood, is a black and white production about a district nurse who encounters occupational hazards when she replaces a nurse who has served a territory for 20 years. Also starring with Juliet Mills are Ronald Lewis, Esma Cannon, Noel Purcell and Joan Sims. Norman Hudis wrote the screenplay.

MGM British on location

Peter Finch and Henry Fonda, two of the stars of MGM's "In the Cool of the Day," on the steps of the Parthenon, during filming in Greece. The film also stars Jane Fonda and Angela Lansbury, and other locations were in New York and London

Connie Francis, Dany Robin, Paula Prentiss and Janis Paige are the four girls in MGM's comedy, "Follow the Boys." They are seen here in the South of France, with Annabelle, the battered Citroen car that also plays an important part in this production

"The Haunting," a Robert Wise production for MGM, stars Julie Harris, Claire Bloom, Richard Johnson and Russ Tamblyn. The atmosphere of this story of the supernatural is well caught in this picture of the stars on location at Ettington Hall Hotel, near Stratford-on-Avon

Taking a stroll at Vienna Airport during the shooting of MGM's "Come Fly With Me," are some of the stars, Karl Malden, Lois Maxwell, Lois Nettleton, Pamela Tiffin, Dolores Hart and Karl Boehm. The film is produced by Anatole de Grunwald and directed by Henry Levin

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EBU SOUND SUB-GROUP

ATV was recently hosts to the European Broadcasting Union sound sub-group, which has members drawn from many European countries, including Italy, Germany, France, Austria, Holland, Belgium, and the United Kingdom, and is under the chairmanship of L. F. Mathews, of ATV. Terms of reference of this group include the study of all aspects of the sound transmissions of television services in the European Broadcasting Union, and also the sound-only services.

One major item on the agenda was concerned with the standardisation of the sound modulation volume measuring meter, for use by all members of the EBU when undertaking Eurovision exchanges. This problem has been under active study by broadcasters for over 30 years, without solution, but in the recent meeting the standard was agreed, and a specification drawn up, to enable such a meter to now be built in a prototype form.

A further area of study has been concerned with standardising an EBU commentators' unit for use at programme origins, so enabling commentators from any country to operate equipment with which they are familiar from any location throughout the countries connected with EBU.

Incorporated in these units are telephones, audio monitoring points, cue and transmission buttons and lamps disposed in a standard layout.

The sound sub-group is also responsible for surveying the present permanent EBU Network, and suggesting modifications where and when they become necessary. Finally, the sub-group is charged with the responsibility of keeping a close observation on the quality of sound in Eurovision exchanges.

Westrex at BBC

WESTREX has been awarded a contract by the BBC amounting to over £48,000 for the supply of magnetic sound reproducing and recording equipment. The equipment is intended for use with the BBC's new second television channel, which is to come into service during 1964.

There will be a total of 34 Westrex magnetic film reproducers and recorder / reproducers incorporating special features required by the BBC. Some of the machines will be for use with 16mm. and some with 35mm. magnetic film.

Good films deserve the BEST MUSIC!

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Factors in high quality for 70mm. prints

FACTORS in the outstanding quality of 70mm. prints were the subject of two papers given to the BKS this month. Speakers were L. B. Happé, FRPS, FBKS, of Technicolor, and J. E. Elliott of RCA, who deputised for W. H. Clarke, OBE, who was absent in the States.

In the original Todd-AO process, said Mr. Happé, the copy was derived from a 65mm. negative, the additional width of the print being used for the multi-channel sound tracks. Today there are the 65mm. negatives of Todd-AO and Panavision, the 55mm. negative of Twentieth-Century Fox, Russia is using a 70mm. negative, and in addition there is the anamorphic 35mm. negative, such as Technirama.

Whatever the type of negative, all 70mm. prints made by Technicolor are printed on Eastman Color stock, in an optical printer in which the negative passes through a wet gate. In the contact printer difficulties had been found in regard to contact between the films, uniform definition, and freedom from slippage; the step printer with register pins is essential.

There is also the problem of providing optical cues without using a colour intermediate. The high standard of the 70mm. print makes the cut-in optical a questionable procedure. The problem could be solved by "A and B roll" printing, which is adopted in the U.S, but this is a costly process, particularly when 35mm. and 16mm. prints may be required from the same negative.

Fades and dissolves are therefore produced by the auto-optical process. In the case of a dissolve, the two scenes are joined end to end; the shutter closes as the outgoing scene is printed, then with the shutter still closed the positive is run back to the start of the fade, when it is opened on the incoming scene. Mr. Happé showed in a film how this process is operated completely automatically. In the case of a fade a fogging light is faded in.

This process has always been used in the case of Technirama negatives, and it is now used also for 65mm. and 70mm. negatives. Superimposed titles may be produced on the printer, but travelling matte, of course, requires a dupe negative; however, since such effects are normally used for the full length of a scene the dupe is not noticeable. The auto-optical process is also used for 35mm. and 16mm. prints which are made by the dye transfer process, the effects being of course embodied in the matrices.

Processing of 70mm. prints is identical with that of 35mm. and 16mm. Eastman Color, except for the lower speed of 65 feet per minute. The frame of the 70mm. film is five perforations in height, so that 1,250ft. of 70mm. is equivalent to 1,000ft. of 35mm. The 1,250ft. reels are doubled up and handed over for striping and recording.

J. E. Elliott first emphasised the stringent precautions needed in handling 70mm. prints, in view of their high monetary value. In the striping process the lacquer is extruded on to the base side of the film, in a symmetrical pattern either side of the perforations. The 200 mil stripes outside the perforations carry the tracks for Nos. 1, 2 and 5 speakers and the ambience speakers, and those inside the perforations the tracks for Nos. 3 and 4 speakers.

Striping

Striping is a continuous process, and reels are loaded and off-loaded by the use of an elevator. The film passes through a cleaning bath and is guided under the extruding nozzles. Immediately after coating the stripe is checked optically for width and placement, and electronically for thickness. The film is then dried, and through an elevator passes to the rewind. Each batch of lacquer is checked for sensitivity and response.

Before recording, the film is checked for abrasions or other damage. An array of 70mm. recorders is bridged across the output of a master replay with either six- or four-track magnetic clusters. Compensating filters provide for recordings of different characteristics. Each track is separately monitored.

The separation of 24 frames between picture and sound must be continually checked, and for this purpose the picture is displayed through a small projection head.

When six-track masters are not available, a special network is used to produce the six tracks from a four-track master. The two intermediate tracks are balanced between the edge and centre tracks of the master.

After recording, the 70mm. print is examined and screened.

Replying to questions, Mr. Happé discussed the interchangeability of negative and positive film gauges. "Oklahoma" was shot in 65mm. and released in CinemaScope; "South Pacific" and other films shot in 65mm. have been released as 70mm. and 35mm.

Peter West recalled that "Oklahoma" had been shot at 30 frames per second.

The system of light change used in the printer consisted, said Mr. Happé, of a film band comprising colour and a neutral density, which is actuated by notches on the negative. The purpose of the small holes in the 70mm. print is to assist in splicing; in order that stock splices may not have to be cut out of the print, the stock is threaded in the printer to these tiny holes, which ensure splices coming in the frame line.

Recording

In reply to A. Boston, Mr. Elliott stated that the recording characteristic used is that fixed by the Todd-AO test film. He told W. S. Bland that for calibration purposes a frequency response film is always requested from the film producer.

The variation in characteristic between the tracks never exceeds ½ db. Drop-outs are not discernible. Phase is carefully checked.

Occasionally it may be necessary to record six tracks from a single-track master. In this case the centre track usually carries 100 per cent. modulation, the inner tracks are 6 db. down and the outer tracks another 6 db. RCA, said Mr. Elliott, requires a fully mixed master track; since the closure of the Tower, the company was not equipped for mixing.

In the case of 70mm. prints, the 12 kc/s gating frequency for the ambience speakers, used in CinemaScope, is not needed, because the improved signal-to-noise ratio eliminates speaker hiss.

lightweight
CAMERA DOLLY
—the finest value on the market.

- Will carry the heaviest camera, yet can be carried by two men.
- Only 2 ft. 6 ins. wide (with side platforms closed)—will pass through standard doorway.
- Height variable from 1 ft. 3 ins. to 5 ft. 2 ins. (to base of camera head).
- Hydraulically operated jib (hydraulic accumulator optional extra).
- Motor-car type steering—crabbing extra if desired.

Details from the makers of Oxberry Motion Picture Equipment.

animation equipment corp.

33 Liberty Lane, Addlestone, Surrey. Weybridge 4064

A new way to cut a small boy down to size

BRITISH equipment and a British studio helped producer Kenne Fant, in the Swedish Nordisk Tonefilm's production, "Nils Holgerson," to achieve a montage trick which it is claimed, has never before been attempted on the screen. He shrinks the hero, Nils Holgerson, in size on the screen in front of the eyes of the audience.

The story demands that the hero, an unruly Swedish youngster, should as punishment for his misdeeds, be reduced in size so that he can be carried round the Arctic circle on the back of a wild goose.

Kenne Fant brought his Nils Holgerson to Twickenham Studios to have the boy properly shrunk and mounted on his goose. This shrinking required extreme precision in film-making.

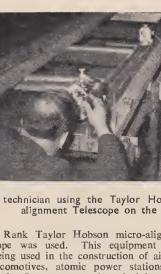
This part of the montage, the shrinking, was theoretically easy. All that was required was for the camera, focused on the boy to run backwards and the image on the film would be reduced accordingly.

The only trouble was that no camera dolley was sufficiently shockproof to run over a studio floor without registering vibration, which would destroy the effect required.

The boy was placed on a ten-feet high platform in front of which a 70-feet track was laid. With the camera lens, fitted with a nodel head, lined up on the boy's feet, the cameraman pulled focus as the camera on the dolley backtracked. The subject was thus kept in proper position in the frame.

The problem of building the 70 feet of track, however, still remained. Every section of the rail had to fit so snugly that the solid wheels would run without a tremor. The whole 70 feet had to be perfectly straight and of an even height from the ground, with both rails perfectly parallel. This structure, supported by a tubular steel frame, was built on the spot, wooden planks being laid on top and the track clamped to the planks, the height of the track being corrected at every rail length by wedges inserted as required.

To check the accuracy of the track laying,



A technician using the Taylor Hobson micro alignment Telescope on the track

a Rank Taylor Hobson micro-alignment telescope was used. This equipment is currently being used in the construction of aircraft, ships, locomotives, atomic power stations and space craft. It operates on the principle of "measurement" of the deviation from a true line of sight between the telescope and a distant "cross hair" or "centre spot" target.

In this application it was used in the setting and checking of each section of rail as the 70-foot track was erected, thereby ensuring smooth and accurate travel of the camera dolley in a horizontal plane in terms of three or four thousandths parts of an inch over the entire 70 feet.

The final shooting took less than quarter of an hour.

BKS SPECIALISED DIVISION FORUM ON 16mm.

LAST month's meeting of the BKS Specialised Film Division consisted of a forum of specialists who replied to questions from the audience.

Members of the panel were Dr. Denis Ward (Technical and Scientific Films), Jack Sheppard (United Motion Pictures), Bryan Gibson (Kinocrat), John Ward (Drayton Films) and Denis Cantlay (Reeds Colour Film Laboratories). Chairman was R. F. Ebbetts (Filmatic). First question was:

Should original material be shot on 35mm. or 16mm?

Dr. Ward preferred to work in 35mm. for black-and-white subjects, chiefly because of the better range of facilities, but for colour he preferred to use 16mm. reversal stocks.

Gibson was wholly in favour of shooting in 16mm. unless prints were required in 35mm.—although he showed a 35mm. Technicolor print made from a Kodachrome original which was of quite high quality.

Sheppard also plumped for 16mm. production, pointing out that 100ft. of stock, processing and printing cost about the same in 35mm. as 16mm., but ran for 2½ times longer in 16mm.

Dr. Ward suggested, however, that stock cost represented a very small proportion of the total production cost.

Baynham Honri raised the question of splicing in 16mm. and 8mm., due to the perforation falling in the centre of the splice; he urged a new standard which might avoid this.

H. S. Hind suggested that television people could easily modify their cameras to produce this effect.

Are we likely to get better facilities in 16mm., such as travelling matte and complicated opticals?

Denis Cantlay suggested that, in one respect, the 16mm. worker got better service than the 35mm worker—in regard to A and B roll printing.

The chairman pointed out that complicated opticals were impossible because of the inadequacy of stocks for multiple duping; greater accuracy of perforation was also needed.

Is optical or magnetic sound better for prints?

Sheppard thought magnetic sound preferable where, perhaps, only one print was needed, but too costly for a number; another objection was the possibility of a track being erased or altered.

Why does a parabolic microphone reflector give inadequate bass?

Several people explained that, to reflect the bass tones, a parabola must be of large diameter; the BBC, it was stated, uses a reflector of 5ft. or 6ft. diameter.

Does variable area or variable density give better sound quality?

Sheppard considered that either was capable of excellent sound quality, but he showed a film which suggested that area gave the higher sound level, with no difference in quality.

R. H. Cricks suggested that not every projector had such a good sound-head as the Philips projectors at the COI theatre.

J. Ward considered that the differences between various recording firms were greater than those between the two systems.

Has the panel any knowledge of a 16mm. neg./pos. colour process?

Dr. Ward stated that an Eastman Color 16mm. negative stock was available. A test film showed the quality to be equal to that of Ektachrome Commercial.

B. J. Davies disclosed that a new Eastman Color print stock will give still better results. However, Dr. Ward objected that scratches and blemishes would show more from a negative stock.

Is there any future in a part-time film unit becoming full-time?

A lengthy discussion on this subject resulted in three main conclusions: that extensive experience would be necessary, that the members of a professional unit must have varied skills, and that very considerable capital is essential.

Potentialities of Ektachrome

THE potentialities of 16mm. Ektachrome for professional production were demonstrated by Stanley Schofield, FIBP, FRPS, at a recent lecture to the RPS, which discussed problems of lighting and exposure. Four films were projected.

The high standard of colour accuracy obtainable with the stock was shown by a film on paint manufacture. A dental film illustrated the problems of lighting cavities, often encountered in surgical films. A difficulty in filming the manufacture of steel is that the molten steel is itself incandescent, but the surrounding areas may call for quite a high degree of lighting. Finally came a film of the thrills of the Monte Carlo Rally—the fourteenth, said Mr. Schofield, that he had filmed.

Schofield compared the modern Ektachrome stocks with the Kodachrome which he formerly had to use; Ektachrome had a very low contrast and produced excellent prints, while the sound track in the print was excellent.

Showmanship

by FRANK HAZELL

I HAVE often thought that those of us in the industry don't go to the cinema enough. We see our films either in the preview theatres of our respective companies, or in the West End premiere houses. I doubt very much if those responsible for the operation of cinemas have taken the trouble to see a programme through and to experience the same picture-going as the average patron.

If one was to research the reasons why people are not going to the cinema as much these days, I am sure one of the major points would be the condition of theatres and the comfort that is offered.

Almost every week the cinema is offering a film that the public want to see. Our product is greater than it has ever been, and given the right conditions there is as big, if not a bigger audience than in the hey-days of the 40's.

A great deal of work has been done to modernise and re-furbish. The old uncomfortable chairs that were designed to get as many as possible into the minimum space are disappearing and in their place armchair comfort is appearing.

Decorations are being modernised and the old bleak and barn-like atmosphere is being replaced by warm and intimate surroundings.

The new systems have brought advances in presentation and slowly, perhaps too slowly, the cinemas are changing and taking on a new face and new outlook.

Where this has happened the major selling aspect should be this new look. Newspaper advertisements should show what the new cinema is like; front-of-house displays should illustrate what's offered inside, and an all out effort should be made to re-introduce the cinema as something different from the old conception of the great open, cold and draughty barn, with only enough room to sit with your knees halfway up to your chin.

We have been anxious to find reasons why the public have not been going to the cinema. We have blamed television, complained about the competition of the motor car, the bingo hall and the lure of the fireside. But the truth is that a cinema visit for most people has become an ordeal and that the film being shown has to be outstanding to make them put up with the shoddy seating and grimy decor.

Put the cinemas right, offer comfortable and pleasant surroundings, and you have a selling platform for cinema that can beat any other competition. For we are still offering the finest entertainment in the world.

NEW MEMBERS

The following are enrolled in the KINE. Company of Showmen:

A. Broadhurst, ABC. Eastbourne.
I. J. Drummond, A/M, ABC, Sheffield.
J. Caulfield, A/M, ABC, Halifax.
J. F. Parks, Gaumont, Redditch.
H. Sweyn, Gaumont, Chadwell Heath.
M. H. Wall, ABC, Harrogate.

HONORARY LIFE MEMBER

C. H. Reed, manager, Odeon, Rutherglen has been enrolled as Life Member No. 415.

SEAL OF MERIT

C. B. Horrex (first), Majestic, King's Lynn (Life No. 379).

THE COMPANY OF SHOWMEN

The right spirit glows among AKC managers in Germany

THE Showman's Certificate Award, a contest run by the "Kine." and the Army Kinema Corporation in Germany, is just about reaching its fifth anniversary. Over the past five years a steady flow of showmanship reports have been reaching this office, and it is quite apparent that over this period the AKC managers have shown an increasing awareness of the need for showmanship.

Working on meagre budgets, without the ready help of other sections of the industry, they have kept their theatres alive, and explored all the channels of ingenuity in presentation, producing most of the material themselves or with the help of men and women on their stations.

Apart from the vital job of providing entertainment for those away from home, they are one of the few remaining elements in the industry where the managers own individual flair for showmanship is a predominant factor, and where that old spirit of showmanship glows brighter than ever.

L. Atkins, Globe, Rheindahlen, has sent in a bumper bundle covering "The Ten Commandments," "Play it Cool," "The One that Got Away" and "Fanny." For each a colourful display was produced and good use was made of the various trade advertisements from the KINE. to supplement the normal quads and stills.

Backgrounds were produced at the theatre and for the minimum of cost a full foyer unit was produced with punch and eye appeal.

Atkins also had a fine display for "Gone With the Wind" and his tie-up with the NAAFI fitted well with the gayer material of film advertising.

One of the past-masters of the home produced display is **W. Hall,** at the Elizabeth, Krefeld, and for the "Road to Hong Kong" a gay 17 ft. unit with flashing lights and Chinese characters was painted by a corporal from the local unit.

Hall always manages to get his own personal touch into his showmanship, and the men on his station appear to be always ready to lend their assistance.

C. Hayden, Odeon, Rutherglen, gained outstanding press for his work at the Boys' and Girls' Club in connection with the national first aid week.

An Odeon Ambulance Corp has been formed and displays at the theatre demonstrated the equipment the corp members are trained to use, and personnel on duty each evening provided any further information patrons required.

Again **Leslie Harris,** Odeon, Brighton, gained outstanding press, this time for "The Miracle Worker." He also had a number of shop display units linked with the recordings, and also with washing machines, where the title was an apt tie-up with the manufacturers' claims for these washday miracles.

The lot of the publicist is not always as comfortable as one would imagine, and reading the reports from **J. A. Green,** West End, Birmingham, on his exploitation of "The Lion," shows why.

Under newspaper headlines of "Lion Escapes from TV Studios" are pictures of Gordon Nimse, of Rank's publicity department, and the lion's keeper, holding this 3-cwt. cat on a 6 ft. chain after it had decided to go for a walk rather than return to its box after a tv show advertising the film. The keeper is reported to have said that Chacka, the lion, was "completely tame and docile," but that slight look of apprehension on Nimse's face is something I fully understand. Docile or not, they would not have got me within yards of this "tame" man-eater!

Press

From the press side, there were front-page stories on many local and national newspapers, which may have compensated Nimse for the few unpleasant minutes when the lion decided to have a sniff of the Birmingham air.

John Tucker, Odeon, Weymouth, has a theatre that offers little scope for the alive showman so he believes in getting his message around town by other means. For "The Spiral Road" he again produced a number of street stunts, not original in their conception, but carrying the right punch and reaching the public in the areas where people gather most. Along the seashore and around the main shopping centres, a man with an outsized sandwichboard paraded, and on the beker-skelter at the fair a banner was placed around the spiral shoot, making an apt and eye-catching focal point.

G. Lockyer, Gaumont, Coventry, keeps up a steady pressure of showmanship, and for "The Spiral Road" he again arranged a wide and varied number of shop display units. For a street stunt he had two attractive young ladies walking around town with a banner stretched between them, asking the viewers to join them at the Gaumont.

Leaflets

F. A. Connett, Gaumont, Weymouth, started his campaign for "Barabbas" by a mass distribution of leaflets around the three main housing estates and at the large caravan sites.

Synopses were taken to the sea front hotels and other direct mail contacts were made with civic, educational and religious bodies. Invitations were sent to the press and local clergy of all denominations to attend the opening performance, and from the fine press coverage and the letters of appreciation from the clergy, this seems to have paid fine dividends.

REVIEWS

—continued from page 10

Passable "second," particularly for industrialites and youngsters.

Story.—Forthright scout Jim Stockton and his companions, Beaver and Lopez, agree to lead a wagon train westward into California. The three little know that Mexico and the United States are at war and that Rafael Torena, a Mexican general, and Chief Taztay, a belligerent Redskin, have formed an unholy alliance. Consuela, beautiful daughter of Don Carlos Montalvo, a pro-American, is on the wagon train and both Jim and Lieutenant Kilpatrick, a hot-headed young officer, want her. Later, the Mexicans and the Indians get busy, but, needless to say, Jim finally settles their hash, and the Mexicans and the Americans become friends. At the fade-out, Jim and Consuela are engaged.

Production.—The picture contains more brawn than brain, but, despite its lack of finesse, holds the interest. James Davis acts vigorously and, at the same time, furnishes apt commentary as Jim, Nancy Hadley is a spirited Consuela, and Ken Mayer heads a sound supporting cast as Beaver. There are scraps galore, with Indian feathers literally flying, an agreeable heart angle, occasional slapstick, and an exuberant flag-wagging finale.

Points of Appeal.—Uninhibited yarn, tireless team work, warm sentiment, laughs, thrills and handy footage.

Through a Glass Darkly

Contemporary-Gala. Swedish (X). English subtitles. Featuring Harriet Andersson, Gunnar Bjornstrand and Lars Passgard. Directed by Ingmar Bergman. Screenplay by Ingmar Bergman. Director of Photography, Sven Nykvist. Music by J. S. Bach. 91 *minutes. Release not fixed*

OFF-BEAT melodrama, a Swedish production with English sub-titles. It covers 24 eventful and fateful hours in the lives of four people, an inhibited novelist, bis bigbly emotional schizophrenic daughter, his immature son, and the daughter's patient, yet confused, doctor husband. The characters, skilfully etched, are shepberded on a lonely island and during their brief stay the young woman's sexual and spiritual problems are raised in circumstances that have tender and tragic repercussions. In all, a brilliant and dark family portrait. Booking solely for real art houses.

Story.—David, a frustrated novelist, Karin, his married daughter, Minus, his 17-year-old son, and Martin, Karin's husband, take a holiday on a remote Baltic island. Karin, recently discharged from hospital, is a schizophrenic and has bouts of despair, and David is too concerned with his own affairs to give his daughter the love she needs. Martin realises that he no longer physically attracts his wife, and Minus, like Karin, is a victim of paternal self-pity. He finds sexual emancpation through Karin, but the incestuous encounter soon evokes Karin's disgust and she frantically searches for God. Finally, Karin is carried off to a madhouse, but David comforts Minus, realising at last that much of the blame for Karin's and Minus's instability rests on him.

Production.—The picture, a modern parable, dabbles in both the metaphysical and the spiritual, but, like most Ingmar Bergman films, employs sex as its mainspring. Harriet Andersson gives a poignant portrayal as the half-mad, soul-tortured Karin. Gunnar Bjornstrand convinces as the self-centred David, who makes no attempt to arrest Karin's mental deterioration, Max Von Sydow has the moments as the helpless Martin, and Lars Passgard cleverly discharges a ticklish chore as Minus. The English sub-titles are more than adequate, but, no matter, the play is too bitter a nut for other than the eggheads to crack.

Points of Appeal.—Thoughi-provoking story, highly competent cast, the magic name of Ingmar Bergman and intriguing title.

Seddok

DUK. French (X). English dialogue. Featuring Albert Lupo, Susanne Loret and Serglo Fantoni. Produced by Mario Fava. Directed by Anton Giulio Majano. Director of Photography, Aldo Giordano. Music by Armando Trovajoli. 90 *minutes. Release not fixed*

HIGHLY COLOURED French "thriller." It concerns a scientist who uses human tissues in his experiments to prolong life, but lets his warped heart rule his unbalanced bead and names a fatal cropper. The cameraman does a resourceful job on the hocus pocus, but the players and director are less successful. Occasionally chilling, but corny, the film addresses itself mainly to the undemanding "ninepennies."

Story.—Janette, an attractive striptease dancer, is badly disfigured in a car crash, but Professor Levin, a scientist, removes the scars. Levin is working on a substance which will rebuild tissues, but needs living cells from humans. He subjects himself to radio-active treatment and is at intervals transformed into a monster. During his "normal" moments, Levin develops a crush on Janette, and Monique, his pretty assistant, becomes jealous. Levin kills Monique and uses her body for his experiments. Meanwhile, Pierre, Janette's ship's officer ex-fiance, investigates. As he storms Levin's house, the latter changes into a monster, but his drastic gardener mercifully destroys him.

Production.—The picture has up-to-date settings, but its plot and treatment are throwbacks to the old Bela Lugosi days. Albert Lupo never lets up, but bis energy doesn't get him very far as Levin. Susanne Loret displays neither striking beauty nor outstanding acting ability as Janette, and Franka Parisi Sirahl and Sergio Fantoni are little more than spectators as Monique and Pierre. There are touches of sex, but these, like the grisly "highlights," are hoary.

Points of Appeal.—Popularity of thrillers.

Additions to the Lawley range

TWO further additions have been made to the Lawlette range, and one should be of particular interest to those who are already the possessor of a Lawlette processing machine.

Any 400ft. loading Lawlette processing machine, whether it be negative, positive, or reversal, dual gauge, 16mm. or 35mm., can be modified to give approximately double the existing film footage output, by the addition of the patent double tandem loop system.

These additional units simply replace the existing diabolos, no other alteration to the machine being necessary; 100ft. loading Lawlettes should take a 400ft. magazine fitted to accommodate the extra path length.

A Lawlette reversal colour processing machine is now available, complete with temperature control and recirculation from wall tanks, with guaranteed temperature control for all solutions to within ± ½ deg. F. (2 deg. C.) utilising the double tandem loop system, to give outputs of up to 6ft. per minute.

Arrangements can be made for the machine to be seen working under operational conditions, or during manufacture at the factory. The machine will also process at the same speed both 35mm. and 16mm. film at slight additional cost (35mm. shafts quoted separately); the machine can also be supplied as friction drive allowing special technical processing using unperforated film.

Dorset X films

AS A RESULT of a successful appeal by Hants and East Dorset branch of the CEA, X films may now be shown on Sundays in Dorset.

In allowing the appeal and rescinding the ban on such screenings, Dorset county council took into consideration the fact that X films were already being shown on Sundays in nearby Bournemouth.

TRADE SHOWS

LONDON

December 6:
Six Gun Law (U). Disney. Robert Loggia. Renown Theatre. 10.30 a.m.
On The Beat (U). Rank. Norman Wisdom. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

December 5:
The Tell-Tale Heart (X). Warner-Pathe. ABC, Deansgate. 10.45 a.m.

LATE EXTRAS (LONDON)

November 30:
We Joined the Navy (U). Warner-Pathe. Kenneth More. Studio One. 10.30 a.m.

December 3:
Look at Life (Series 16); Sunshine Islands: Mackerel Moocher (shorts). Rank. Own Theatre. 2.30 p.m.

December 4:
Two Little Bears (U); First Flight Up; Fleet's Out; Home Life (shorts). 20th. Century-Fox. Own Theatre. 2.30 p.m.
Le Beau Serge (X). Gala. Continental, Tottenham Court Road, 10.30 a.m.

What'll you have ?—in a cinema

MANCHESTER'S watch committee has decided not to offer any objection against the sale of intoxicating liquor in a new bar to be provided at the Gaumont cinema, Oxford Road, Manchester. The sale of liquor will be restricted to the period of a public cinematograph performance which is now continuous and which allows an interval or intermission, and at which the majority of seats are bookable.

No member of the public will be allowed inside the proposed bar unless he is in possession of a ticket entitling him to occupy a seat at the performance at the time the bar is permitted to open.

Star buys two more

TWO more cinemas have been acquired by the Star Circuit. They are the Glenroyal and the Princes, both at Shipley.

They bring the total circuit strength up to 146 cinemas.

LONG SHOTS—contd.

27s. 6d. each can be obtained from Tony Kilmister, CTBF, Royalty House, Dean Street, London, W.1. (Gerrard 4104.)

\+ + +

LAST WEEK 42 residents of Glebelands were entertained to a day in London as guests of Fred Thomas, managing director of the Rank's UK film distribution division.

Fred and Harold Boodson met the group at the Metropole, Victoria. After seeing Sam Bronston's "El Cid" the party were given tea in the theatre restaurant.

The outing was thoroughly enjoyed, I bear.

\+ + +

A NEW edition of the Film Industry Publicity Circle's information booklet bas been published.

It records the objects of the circle and lists the officers.

There are directories of members, independent publicity personnel and organisations, and the publicity staffs of production, distribution and exhibition companies.

Copies can be obtained from Harry Pease, Hon. Sec., FIPC, 170, Wardour Street, W.1.—**The Stroller.**

An Odhams Group publication printed in Great Britain by Odhams Press Limited, 93, Long Acre, London, W.C.2, for Longacre Press Limited, 161/166, Fleet Street, London, E.C.4.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ASKEW, L., Grand, Nelson: Follow That Dream, The Girl on the Boat (2). **Alexander, J.,** Gaumont, Wolverhampton: Stage show. **Alexander, R.,** Odeon, Bilston: The Inspector, Bon Voyage (2). **Affolter, L. M.,** Odeon, Crewe: That Touch of Mink. **Aspden, W. W.,** Odeon, Blackburn: Look at Life. **Ayleo, W. G.,** Odeon, Bishop Auckland: The Inspector. **Allen, D. E.,** Odeon, Coventry: A Story of David, Reprieve, The Girl on the Boat (3).

BULMER, S. J., ABC, Holloway: Public relations. **Barbour, G. B.,** Capitol, St. Helens: Children's club. **Browne, P. G.,** Odeon, Edgware Road: The Miracle Worker. **Baxter, F.,** Gaumont, Leicester: Blackbeard the Pirate, Drums of Destiny (2). **Bedford, H.,** Gaumont, Derby: Tiara Tahiti, Hercules Conquers Atlantis, Stage show, Follow That Dream, The Spiral Road (5). **Bennett, G. E.,** Odeon, Stafford: Bon Voyage, State Fair, Walk on the Wild Side, Phantom of the Opera, The Lion (5). **Browne, J. E.,** Odeon, Yeovil: Tbe Miracle Worker. **Beale, D. C.,** Gaumont, Portsmouth: The Spiral Road, The Miracle Worker (2). **Baker, P. H.,** Odeon, Portsmouth: South Pacific. **Blease, G. B.,** Odeon, Bolton: The Spiral Road. **Baker, R. C.,** Odeon, Hanley: El Cid. **Brinley, L. J.,** Gaumont, Exeter: The Phantom of the Opera, Geronimo (2). **Bowen, S. H.,** Odeon, Newport: The Spiral Road.

COOK, R. L., ABC, Swindon: The Premature Burial. **Court, J. A. R.,** Astoria, Liverpool: Children's club. **Curry, J.,** A/M., Prince of Wales, Harrow Road: The Wooden Horse of Troy. **Carpenter, A. M.,** Odeon, Sutton Coldfield: A Kind of Loving, The Inspector (2). **Carter, E. C.,** Odeon, Ilford: Life for Ruth, The Miracle Worker (2). **Curry, J.,** Gaumont, South Shields: Mr. Hobbs Takes a Vacation. **Cornell, W. A.,** Odeon, Barnet: Dr. No. **Clarke, D. H.,** Odeon, Spalding: Tiara Tahiti, That Touch of Mink (2). **Close, C. C.,** Majestic, Leeds: El Cid. **Cane, P.,** Odeon, Falmouth: Mr. Hobbs Takes a Vacation. **Cockburn, R. C.,** Odeon, Skipton: Tiara Tahiti, The Phantom of the Opera, Captain Clegg (3). **Crawshaw, R.,** Odeon, Taunton: The Girl on the Boat. **Carey, D. P.,** H/M., Odeon, Portsmouth: South Pacific. **Channing, T.,** Gaumont, Middlesbrough: Reprieve. **Conway, C. D.,** Odeon, Hereford: Follow That Dream. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Judgment at Nuremberg, Follow That Dream, Look at Life, Children's club (4). **Campbell, H. S.,** Gaumont, East Ham: Hercules Conquers Atlantis. **Clarke, D.,** Odeon, Derby: Prisoner of the Iron Mask, Reprieve, A Story of David, Zotz (4).

DOCHERTY, C., Queen's Hall, Newcastle: West Side Story. **Dilks, G.,** A/M., Odeon, Corby: Bon Voyage. **Davids, A.,** Gaumont, Worcester: Escape from Zahrain, Conquest of Space, The Spiral Road, Zotz, Tiara Tahiti, Mr. Hobbs Takes a Vacation (6). **Downes, R. H.,** Gaumont, Birkenhead: A Story of David. **Dawson, A. E.,** Odeon, Darlington: Life for Ruth. **Doveton, J. D. H.,** Gaumont, King's Cross: Spartacus **Dunbar, R. A.,** Academy, Brighton: Five Finger Exercise.

EVANS, R. T., Regent, Brighton: The Girl on the Boat, Barabbas (2).

FISHER, J. B., ABC, Hull: Public relations, Stage show (2). **Fountaine, F. J.,** H/M., Odeon, Nottingham: Follow That Dream, Tiara Tahiti, El Cid, The Lion (4). **Felmingham, J.,** R/M., Gaumont, Grimsby: Judgment at Nuremberg. **Fitch, S. E.,** Odeon, Southgate: Spartacus, The Miracle Worker (2). **Frankland, D. G. M.,** Odeon, West Hartlepool: The Inspector. **Farmer, R.,** Gaumont, St. Albans: The Premature Burial, The Pigeon That Took Rome (2). **Fray, R. W.,** Gaumont, Hinckley: Tiara Tahiti. **Francis, D.,** Odeon, Westbourne Grove: Spartacus. **Freedman, L.,** Odeon, Perry Barr: Judgment at Nuremberg.

GREEN, J. A., West End, Birmingbam: Bon Voyage, The Wooden Horse of Troy, Tbeatre publicity, The Cabinet of Dr. Caligari (4). **Gray, A.,** Ritz, Chatham: Public relations. **Gasper, K. J.,** Odeon, Hornchurch: The Miracle Worker. **Green, G. J.,** Odeon, Sale: The Lion. **Gislingham, E. A.,** Gaumont, Cheltenham: That Touch of Mink. **Gordon, R. E.,** Odeon, Bristol: West Side Story. **Greenwood, C.,** Odeon, Lancaster: The Loudest Whisper. **Goldthorpe, B.,** Odeon, Stockton: Life For Ruth. **Grosart, J. M.,** Villa Cross, Handsworth: Bon Voyage.

HARRIS, L., Odeon, Brighton: That Touch of Mink. **Hartle, N. J.,** ABC, Bolton: Summer and Smoke, Escape from Zahrain, The Young Ones, Lovers Must Learn, The Pot Carriers, The Roman Spring of Mrs. Stone (6). **Harris-Queich, A. M.,** Gaumont, Dagenham: The Miracle Worker. **Hnbball, H.,** Odeon, St. Albans: Look at Life, The Miracle Worker (2). **Horry, E. C.,** Regal, Edmonton: Spartacus. **Honeyman, R. G.,** Odeon, Ayr: Mr. Hobbs Takes a Vacation. **Hannary, P. A.,** Odeon, Cborley: Follow That Dream. **Harrel, M. J.,** A/M., Odeon, Southsea: The Miracle Worker, The Spiral Road (2). **Howes, G. A.,** Gaumont, Salisbury: The Spiral Road, Tbe Miracle Worker (2). **Hockings, K. J.,** Odeon, St. Austell: The Spiral Road. **Hardy, D.,** Odeon, Lincoln: Tiara Tahiti, Bon Voyage (2). **Hurt, G. W.,** Gaumont, Fincbley: Spartacus.

JAMES, C. H., Regal, Dursley: Public relations. **Jones, H. R. W.,** Odeon, Kingstanding: Bon Voyage. **Jones, D. E.,** Odeon, Port Talbot: The Phantom of the Opera, Captain Clegg, Follow That Dream (3).

KERRIDGE, B. P., ABC, Dunstable: Public relations, Theatre publicity, Play it Cool, Follow That Dream, Merrill's Marauders, Lovers Must Learn (6). **Key, L.,** ABC, Scunthorpe: Number 6, Guns of Darkness (2). **Kaye, J. J.,** ABC, Putney: Play it Cool, Escape from Zahrain, Some People, The Pirates of Blood River, Lovers Must Learn, Merrill's Marauders, Public relations (7). **Kentish, Mrs. D.,** A/M., Odeon, Solihull: Mr. Hobbs Takes a Vacation.

LUTON, S., ABC, Upton Park: Guns of Darkness. **Longley, J. N.,** Empress, Sutton Coldfield: Escape from Zahrain, Children's club (2). **Lang, P.,** Cinema, Wishaw: Tiara Tahiti, That Touch of Mink, Waltz of the Toreadors (3). **Laidlaw, B. W.,** Gaumont, Kirkcaldy: Tiara Tahiti, Waltz of the Toreadors, Bon Voyage (3). **Lowe, D. P.,** Gaumont, Ipswich: Arena of Fear, North By Northwest (2). **Leivers, P. S.,** Odeon, Stourbridge: State Fair, The Phantom of the Opera, Captain Clegg (3). **Locke, R. J.,** Odeon, Kensal Rise: Look at Life. **Lorrimer, R.,** Gaumont, Bootle: Mr. Hobbs Takes a Vacation, The Inspector (2).

MEICHAN, J., A/M., Regal, Cambridge: Dr. No. **Moss, V. G.,** Forum, West Hartlepool: Merrill's Marauders, Some People, Lovers Must Learn (3). **Mawditt, D. S.,** ABC, Halifax: Guns of Darkness, Children's club (2). **Moar, S.,** Odeon, Crosby: Mr. Hobbs Takes a Vacation, Judgment at Nuremberg, The Inspector (3). **Milborrow, K.,** Odeon, South Norwood: The Spiral Road, Life for Ruth (2). **Murray, F. C.,** Odeon, Wimbledon: The Miracle Worker, The Loudest Whisper, Life for Ruth (3). **McLaughlin, T. F.,** Odeon, Acton: Spartacus, Life for Ruth, The Miracle Worker (3). **Monaghan, O.,** Tivolo, Partick: That Touch of Mink, Big Red, Dumbo (3). **Moncnr, J. B.,** Odeon, Barrow-in-Furness: The Inspector, Judgment at Nuremberg, That Touch of Mink (3). **Martin, N. D.,** Odeon, Hawick: Tiara Tahiti. **Moneypenny, L. A. L.,** Odeon, Jersey: The Spiral Road, Advise and Consent, The Bird Man of Alcatraz (3). **Matthews, H. O. P.,** Odeon, Worcester: Follow That Dream. **McBryde, A. C.,** A/M., Odeon, Folkestone: The Spiral Road. **Moss, R. M.,** Coliseum, Newport: Some Like It Cool **Murray, S.,** Odeon, Accrington: Follow That Dream. **Mann, D. E.,** Odeon, Scarborough: Follow That Dream. **McIver, R. C.,** Odeon, Asbford: Children's club. **Munro, J.,** R/M., A Summer Place.

O'GAN, P., Regent, Keighley: The Wooden Horse of Troy, Follow That Dream (2). **O'Ferrall, A.,** Odeon, Llanelly: That Toucb of Mink.

PARKIN, C. D. E., Haymarket, Newcastle: Jigsaw, Guns of Darkness (2). **Pearson, E. J.,** A/M., Rex, Bedminster: Guns of Darkness. **Phillips, J. C.,** A/M., ABC, Hull: Guns of Darkness. **Parker, R. W.,** ABC, Exeter: Children's club. **Pearman, F. W.,** Gaumont, Chelsea: Dr. No, The Miracle Worker (2). **Pryor, W. E.,** Odeon, Aberdeen: Tiara Tahiti. **Page, L.,** Odeon, Leicester: Tbe Lion, Follow That Dream (2). **Pass, D. H.,** Odeon, Dudley: Big Red, Dumbo (2) **Parsons, M. J.,** Odeon, Shirley: Bon Voyage. **Pearce, F. W. R.,** Gaumont, Trowbridge: Follow That Dream, Play It Cool, Children's club (3). **Priston, D. V.,** Odeon, Andover: Mr. Hobbs Takes a Vacation. **Potts, R. H.,** Odeon, Exeter: The Loudest Whisper. **Parnbam, S. E.,** Odeon, Alfreton: Tiara Tahiti, Cbildren's club (2). **Prescott, L. C.,** Odeon, Bury: Follow That Dream, Judgment at Nuremberg (2). **Perkins, S. E.,** Regal, Farnham: Tiara Tahiti.

RAMSDEN, G. S., Regal, Paisley: A Kind of Loving, Escape from Zahrain, Some People (3). **Ratcliffe, P.,** ABC, Wembley: Public relations, The Premature Burial, The Music Man, The Pigeon That Took Rome (4). **Roles, M. F.,** Astoria, Glasgow: Tiara Tabiti, The Inspector (2). **Robdrnp, S.,** Gaumont, Darlington: Reprieve, The Girl on the Boat, A Kind of Loving, The Wooden Horse of Troy (4). **Reay, F.,** Odeon, Sunderland: Life for Ruth, The Girl on the Boat (2). **Rossell, J. B.,** Odeon, Dundee: Walk on the Wild Side. **Reed, C. H.,** Odeon, Rutherglen: State Fair, Tiara Tahiti (2). **Richardson, B. S.,** Odeon, Erith: The Truth. **Ramsden, J. A. E.,** Picture House, Leicester: State Fair, Desert Rats (2). **Rubie, P. A.,** Rex, Farnborough: The Lion.

SOBEY, L., ABC, Rocbdale: Children's club. **Scott-Bnccleuch, N.,** ABC, Carlisle: Mix Me a Person. **Short, A.,** Mayfair, Tooting: Escape from Zabrain, Press publicity, The Pirates of Blood River, Mysterious Island (4). **Stevenson, P. C.,** Rialto, Broughton: Some People, Hell is for Heroes (2). **Storer, J. H.,** A/M., Super, Oxford: The Miracle Worker, The Pigeon That Took Rome (2). **Scott, A. C. B.,** A/M., Regal, Kirkcaldy: The Man Who Shot Liberty Valance, Guns of Darkness, The Pot Carriers, Some People, Play it Cool, Escape from Zahrain, Merrill's Marauders (7). **Sliman, A. M.,** A/M., ABC, Falkirk: Jigsaw, The Counterfeit Traitor, The Pigeon That Took Rome (3). **Selwyn, H.,** Gaumont, Chadwell Heath: Life for Ruth. **Scardifield, J. A.,** Odeon, Dover: The Loudest Wbisper, The Spiral Road (2). **Silander, H.,** Gaumont, Reading: King Solomon's Mines, Lone Star (2). **Smith, E. J.,** Gaumont, Shepherd's Bush: Spartacus. **Smith, K.,** New Cinerama, Glasgow: Follow That Dream, Mr. Hobbs Takes a Vacation, The Lion (3). **Spurs, R. D.,** Odeon, Newcastle: Follow That Dream, Judgment at Nuremberg, Tiara Tahiti (3). **Simpson, A.,** Gaumont, Ayr: Jessica. **Shelton, D. C.,** Gaumont, Southsea: The Truth. **Sparks, M. J.,** Plaza, Dudley: The Pirates of Blood River, Escape from Zahrain, Stage show (3). **Sanders, J. V.,** Odeon, Morecambe: Follow That Dream, Judgment at Nuremberg (2). **Spriggs, B. S.,** Odeon, Epsom: The Lion. **Sweeney, G.,** Odeon, Deptford: The Loudest Whisper. **Scolly, M. J.,** A/M., Gaumont, Ipswich: The King and I, A Story of David (2).

TAYLOR, R. C., ABC, York: The Music Man, Personal appearance, Guns of Darkness, Public relations (4). **Todd, R.,** Odeon, Blackpool: The Lion, The Spiral Road, The Inspector (3). **Trapp, J. H.,** Gaumont, Alloa: Tiara Tahiti. **Trezise, M.,** Gaumont, Stroud: Bon Voyage, Play it Cool (2). **Turner, J. C.,** Gaumont, Barnstaple: The Miracle Worker **Tighe, T.,** Odeon, Newton Abbot: Life for Ruth, The Loudest Whisper (2). **Tappy, C. A.,** The Drake, Plymouth: Oklahoma, The Girl on the Boat, The Miracle Worker (3). **Thompson, J. R.,** Odeon, Lewisham: The Loudest Whisper, The Lion, The Spiral Road (3). **Thornton, A. F.,** Gaumont, Burton: Tbe Parent Trap, Tiara Tahiti (2). **Thnrman, F. O.,** Mechanics Hall, Nottingham: That Touch of Mink, Reprieve, State Fair (3). **Tapsell, D.,** Gaumont, Hammersmith: The Miracle Worker. **Toole, T.,** Gaumont, Dudley: Theatre publicity. **Tull, W. J.,** Odeon, Lewes: The Lion.

VICARY, D. W., Odeon, Temple Fortune: The Miracle Worker. **Vernall, E. R.,** Plaza, Camden Town: Arena of Fear.

WILSON, H. R., Wallaw, Blyth: Guns of Darkness. **Ward, W. J.,** A/M., Astoria, Glasgow: Lonely Are the Brave. **Watson, C. S.,** Elite, Middlesbrough: Night of the Eagle, Guns of Darkness (2). **Ward, S. A.,** ABC, Halifax: Night of the Eagle, Children's club (2). **Wood, W. R.,** Gaumont, Wallasey: That Touch of Mink. **Walters, A. R.,** Odeon, Walton: The Miracle Worker. **Willmott, D. W. J.,** Gaumont, Bradford: The Searchers, His Majesty O'Keefe (2). **Watt, Miss L.,** Odeon, Coatbridge: Follow That Dream. **Wilmot, R. C. S.,** Odeon, Newcastle: The Loudest Whisper. **Watts, D. J.,** Gaumont, Swindon: Life for Ruth. **Witts, F.,** Odeon, Gloucester: Tiara Tahiti. **Wilton, N. A.,** Odeon, Winchester: State Fair. **Wilkins, L. A.,** Odeon, Torquay: The Miracle Worker. **Wills, C. B.,** Odeon, Peckham: The Cabinet of Dr. Caligari. **Wilmot, G. A.,** Odeon, Southampton: The Loudest Whisper. **Williams, A. E.,** Odeon, Ealing: The Miracle Worker.

YEOMAN, B. T., Odeon, Twickenham: Life for Ruth, The Spiral Road (2).

ZAIDNER, S., Odeon, North Finchley: The Pigeon That Took Rome.

S.O levy reduced in Birkenhead

BIRKENHEAD watch committee has met a deputation, headed by Paul Benn, assistant licensing officer ABC, from North Western branch CEA, and decided to reduce the Sunday opening charity contribution from $2\frac{1}{2}$ per cent. of the net rateable value, to the nominal sum of £1 per cinema per year, as from April 1 next.

Last year the committee reduced the levy from five per cent. of the net rateable value to the present figure.

A deputation from the North Western branch was meeting the Wallasey watch committee yesterday, Wednesday, to ask for the S.O charity contribution in the borough to be reduced to a nominal amount.

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KINEMATOGRAPH WEEKLY
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SITUATIONS VACANT

MANAGER and ASSISTANT MANAGER required for quality hall seating 1,800; southerly situation. Manager should preferably have circuit experience, be a strict disciplinarian, a good exploiter with a pleasant personality; assistant manager should have similar grounding and be sufficiently experienced to take control as necessary. Apply, giving full details of past experience, salary required, marital status, etc., and enclose recent photograph to E., Box 474, Kinematograph Weekly.

SITUATIONS VACANT—contd.

MANAGER - OPERATOR required small West Country Cinema. K., Box 479, Kinematograph Weekly.

HERBERT KEAN, Managing Director, Herbaid Cinemas, requires Personal Assistant (Male); knowledge of theatre management accounts and publicity, etc. All replies to Pulman House, 219, High Street, Bromley, Kent.

THE FORUM CINEMA, Jersey, requires 2nd Projectionist. Permanent, full-time progressive position, rate for Grade A hall. — Apply, giving details, experience, marital status and enclose photograph to Manager.

HEAD OFFICE relief manager required, small specialised cinema, London—L., Box 480, Kinematograph Weekly.

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YOUR FILMS

—continued from page 11

is also scoring freely in most suburban halls. It's an unusual thriller, but the majority are not finding it too difficult to follow. Admittedly, some exhibitors don't like the film's title, but there's no denying its star values.

+ + +

WHEN it comes to consistency, "The Chapman Report" (Warner-Pathe) is hard to beat. It has cocked a snook at the vicious press notices it received and is attracting all classes and both sexes. It'll end comfortably on the right side.

+ + +

"THE PASSWORD IS COURAGE" (MGM—Metroscope—British), the prison camp comedy melodrama, has proved quite a turn-up. Actually, it's more of a man's film than a woman's but the shrewd casting of Dirk Bogarde in the lead has gained it considerable support from the distaff side.

+ + +

THERE'S no question about "The 300 Spartans" (Twentieth Century-Fox—CinemaScope) Full-blooded action fare with a powerful cast and marvellous staging, it's making a strong appeal to industrialites and youngsters.

+ + +

"THE NOTORIOUS LANDLADY" (BLC), has now completed the third leg of its London runs. The comedy thriller went down well and has earned its keep.

NO OUTSTANDING laurels have been won by "The Loneliness Of The Long Distance Runner" (BLC/Bryanston—British), but it has nevertheless finished its first suburban tour well clear of the red. Its title is its biggest handicap.

+ + +

"THE WILD AND THE WILLING" (Rank—British), a sexy, red-brick university melodrama, had a somewhat erratic start. It was, however, well reviewed and introduces some talented newcomers. Favourable word-of-mouth advertising is now paying-off, and its stride is lengthening. Incidentally, the provincial figures are most gratifying.

+ + +

THERE ARE satisfactory reports on "The Quare Fellow" (BLC/Bryanston—British). The melodrama, a funny and grisly protest against capital punishment, makes its point clear.

+ + +

KEEP an eye out for the BLC "double bill," "Harold Lloyd's World Of Comedy" and "The Westerners." It's already played at a number of provincial theatres and clicked. And don't forget, the first-named was a hit at both the Columbia Theatre, Shaftesbury Avenue, and the Ritz.

+ + +

ANGLO AMALGAMATED has just shown two "double bills," "Guns Of The Black Witch" (CinemaScope) and "The Phantom Planet"; and "The Flight Of The Lost Balloon" (Spectascope) and "The Amazing Transparent Man." Reviewed in this issue, both programmes are worth your serious consideration.

+ + +

"BLOOD OF THE WARRIORS" (Compton-Cameo—Totalscope), an Italian spectacle with English dialogue, has turned up trumps in many spots. Have a go!

+ + +

AND finally, a word for Panton's "double bill," "Knights Of The Round Table" (reissue) and "War Of The Satellites." It's endorsed by many of the circuits.

ABC appoints bowling supervisor

GORDON CHADWICK has been appointed tenpin bowling supervisor of ABC and will be responsible for assisting David Goddard, ABC's bowling executive, in the specialised supervision of tenpin bowling centres.

His appointment stems from the company's expansion in tenpin bowling. It has four new centres scheduled to be opened before next summer.

Anglo Preview Theatre

ALL reservations and enquiries for Anglo Amalgamated's Preview Theatre, at 93, Wardour Street, should now be made through the following telephone number: GER. 0941, Ext. 120.

After 6 p.m. the phone number is GER. 0948.

Against Sunday cinema

A PUBLIC meeting at Kidsgrove, Staffordshire, has voted against the town cinema opening on Sundays.